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MOURNING BECOMES AMERICA

Mourning Art in the New Nation

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Mourning Art in the New Nation

An exhibition and catalogue

researched and prepared by Anita Schorsch

March 28 through May 23, 1976
William Penn Memorial Museum
Pennsylvania Historical and Museum Commission
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FOREWORD

Mourning art flourished in New England, the Middle Atlantic states, Maryland, and Virginia in the first half of the nineteenth century. Deceased public figures and departed members of the family were memorialized in paint and embroidery. The mourning symbols were applied on china, jewelry, furniture, wall paper and even cast on iron tools and equipment. Anita Schorsch has collected samples of the style and has assembled for this exhibit from various museums and galleries numerous additional pieces to present here a comprehensive story of the history and variety of this art, its origin, development, and, by mid-century, its decay.

This art form has been neglected by art historians and critics alike who have dismissed it as folk art or domestic pastime. Mrs. Schorsch intends the exhibit to demonstrate it as an expression of high artistic style closely related to the production of naïve art and crafts. The well-known professional artists of the time turned out mourning art as did the unknown itinerant artists. Jewelers copied the motifs on jewelry to be worn over the heart or around the neck or wrist. Craftsmen in pottery, furniture design, wall paper, and metal work used the motifs to decorate the Federal parlor with mourning design. Young ladies painted and embroidered the mourning memorial on silk to be hung conspicuously over the fireplace of that parlor.

Mourning art in America was inspired by late eighteenth and early nineteenth century Continental European and English practices of memorializing public figures in textiles, ceramics and prints. Although there are some earlier American examples, it seems that the death of George Washington and the work of English artists and merchants to promote the sale of memorials in his name to Americans can be credited with initiating the vogue here. The practice may also have been related to the Greek Revival, for the thoughts to be conveyed were considered to be a blend of classic and Christian, and the art and subject matter were inspired by classic forms.

When public figure or departed relative were to be memorialized, an appropriate inscription appeared on plinth or stele. It was then placed in surroundings inspired by ancient funerary customs, and traditional Christian symbols associated with death arranged together by the artist's imagination. An assortment of urn, tomb, church, and imaginary dwelling was set in a closed garden. The garden contained symbolic trees, oak or maple, willow or evergreen; symbolic flowers and shrubs, ferns, columbine, rosemary; and the symbolic cleansing stream or waterfall. Generally mourners would appear — in black if male, in white classical dress if female. Skull, skeleton, and the dance of death were absent.

The symbols and even their precise arrangement could be found over and over again in the memorials to public figures and they would in turn be echoed in the private memorials. Artists with great reputations painted as commissioned and copied *ad libidum* their own originals or the arrangements of others. Their work, in turn, was utilized by the craftsmen. Young ladies learned the standard motifs in school embroidering them on samplers. In finishing school they learned to paint and to embroider in silk the real thing. Finishing schools made a point of developing programs of mourning art training.

The art was confined quite evidently to the rising new upper middle classes. Rather than emulate the aristocratic furnished tomb of Europe or of the old established wealthy of the United States, they clung to the simpler church yard burial and brought the elements of the elegant tomb into the living room through these paintings, embroideries, and miscellaneous decorative art. The art form degenerated in the 30s and 40s with the return of macabre motifs and then disappeared by the mid-century when the church yard was replaced by the large public cemetery.

Mrs. Schorsch has studied at the Tyler School of Fine Arts and at Winterthur. She has been interested in American decorative arts. She is a collector and a craftsman in textiles in her own right. Indeed, her interest in mourning art was initially aroused by the silk embroidery. It was while studying and collecting examples of the needlework that she realized not only the cultural significance of this work but also the basic art from which the domestic craft developed. She is now working on a book on mourning art.

Albert W. Gendebein,
Professor of History, Lafayette College;
Commissioner, Pennsylvania Historical and Museum Commission

THE STORY OF MOURNING ART

Note: Catalogue illustrations are indicated by a figure number in italic followed by the exhibition number in roman.

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Photograph, Angelica Kautfmann, *Fame Decorating the Tomb of Shakespeare*, oil on copper, 12½ × 10″, eighteenth century, English. Inscription: "Shakespeare." Courtesy Collection of Lord Exeter of Burghley House, Courtauld Institute of Art, University of London.

> All art is created to satisfy a particular desire — this desire . . . satisfied, you call the work beautiful: but . . . if the work is intended to satisfy a . . . need different from your own, it will necessarily appear . . . to be grotesque and meaningless.
>
> — Wilhelm Worringer, *Form in Gothic*

I

Mourning design, particularly the stitched and painted memorial pictures common in Federal America, was considered, in 1800, to be a beautiful art form. Shared with family and friends by being hung in the most important room of the house, the parlor, it became prominent, at first, as a legitimate response to the death of the new nation's most cherished hero, George Washington, and, subsequently, was used to memorialize many less heroic figures. Although once a vital expression of the new American educated taste, the mourning picture has been dismissed by contemporary critics as merely the naïve art of women, reflecting no more than a frivolous fascination with death, or, as one disparager has labeled it, "a relic, . . . a curious note of pathos . . . separated from the present by . . . outgrown habits, [mere] sentiment degenerated." Needlework connoisseurs of the twentieth century have dismissed it, too, considering the mourning picture a type of embroidery of only limited importance.

Yet the mourning scene was not naïve, not frivolous, not morbid. It began as a sophisticated expression of death in the ornamental style of the late eighteenth century and was considered beautiful by contemporary Americans, fulfilling their needs for self-esteem, both personal and national. In reassessing the art of mourning design, therefore, we must attempt to understand it within the context of the time in which it was created, understanding it as well as part of a complex interweaving of religious, social, and aesthetic ideas current in the early history of the republic.

The archetypal American mourning picture was an imaginary landscape scene worked in paint and silk. Like all mourning art at the end of the eighteenth century, it had a distinct design made up of several recognizable motifs: the urn, the plinth, the tree, and the mourner. It was created from a unique American union of artist and craftsman, painter and needlewoman, expressing — like much of the fine art of Trumbull, Peale, Copley, and West — heroic death. Its painted face heavily shadowed by motifs borrowed from classical Greece and Rome, it was in many ways an imitative reflection of neoclassical European fashion. It was taught in private seminaries or boarding schools, worked by professional and amateur together as a product of the classical and fashionable education available to the upper and middle classes. The archeological digs at Pompeii and Herculaneum in the 1740s uncovered Greek and Roman artifacts that affected art everywhere. Books, illustrating these objects, spread the concepts, the mythology, and the artistic designs of the ancients to educated,

talented, and fashionable Americans. Simultaneously, popular religious thought allowed image making for the first time in America, blessing this elegant and sensual approach to the Spirit by calling it Christian art. The state of mourning, therefore, gradually became as beautiful as it was virtuous, embodying Christian, patriotic, and personal meanings as a new art form was born from ancient motifs and ideas.

A close look at three American mourning pictures will illustrate just how culturally complex and sophisticated this art is. In all three mourning pictures — the Chapin (fig. 4), the Beeckman (fig. 2), and the Deane (fig. 3) — design motifs are to the mourning picture what metaphors are to the poem. They are symbols of thought, motifs so ancient in origin and so pervasively a part of the mainstream of thought that they were immediately recognizable and understandable to a people conversant with the classics and with the Bible.

The first and most essential symbol of mourning art is the urn, Etruscan in origin and suggesting of course the spirit of the departed. In ancient times the urn held both the ashes and vital organs of the deceased, becoming finally a symbolic bed for the departed spirit, a vital part of the death furniture of the tomb house, ordered by the family, created by artisans, and maintained by all descendants as part of the religious and national superstitions of the ancients. Located in a well-landscaped garden and thereby providing pleasant surroundings for the spirit and its family during the celebrations of mourning, the tomb house and its beautiful setting in nature lent itself readily to the neoclassic romanticism of Federal America and its artistic embodiment in the American mourning picture.

Educated young ladies would easily have been introduced to early tenets of romanticism through their reading of English authors, most recommended of whom was Joseph Addison. Among the scores of contemporary subjects discussed in the pages of *The Spectator*, a young woman could find not only a criticism of the accepted amusements of women and a defense of "the beauties of the mind" as superior "to the ornaments of the dress," but a description of the classical vision of "Divine Heaven." This description of "persons dressed in glorious habits with garlands, passing among the trees . . . by fountains, beds of flowers, [amidst the] harmony of singing birds, falling waters, [and] human voices," was similar in many respects to the romantic musings of Blake, Cowper, Gray, and Wordsworth. In their readings of the joys of melancholy and the pleasures of the imagination, in their introduction to the new classicism through the pages of *The Spectator*, young women found themselves frequently in imaginary gardens planted with symbolic foliage — gardens in which God was present in all things and in which all things reflected God. Nature as symbol — a concept as ancient as the Garden of Eden and the Garden of Gethsemane and as contemporary as Gray's "Elegy Written in a Country Churchyard" — soon found its natural setting in American

mourning art, a setting superbly illustrated in "Heaven in View" (fig. 5), an idealized, but pastoral, vision of eternity.

Although garden iconography is elaborate and complex, a subject for a book in itself, its subtleties are easy to ignore in the mourning picture. Essentially, the verdant garden is a setting for the Resurrection, the great Christian symbol of everlasting hope. The mourning picture is, therefore, an implicit statement of this Christian vision. Although the act of mourning is depicted without sin and affliction, it is not without Christian hope, nor without joy.

The garden, too, is a reflection of the contemporary romantic adulation of natural country life and a rejection of the fleshpots of the cities. "Away from the sophistication of the cities," Addison wrote, one can achieve the "polishing and civilization of mankind." And Gray and other poets agreed. Hadn't Cincinnatus rejected a kingship for the life of a farmer? Hadn't the eighteenth-century Roman intellectual avant-garde turned their backs on urban life by naming themselves "the Arcadian Shepherds"? And, in the young republic, hadn't Americans responded to this agrarian romanticism by building female seminaries in rural settings "most suitable for female improvement . . . away from the dissipation of fashionable life" — in settings that provided for an awareness of God, good moral character, good taste, and good health?

No wonder, then, that the American mourning scene is generally set in the midst of controlled nature, in a garden with towering trees. The tree — a symbol as old as the Tree of Adam which, legend tells us, provided the wood for the cross on which Jesus was crucified — has always been an essential vernacular expression of life, of knowledge, and of death. Its symbolic meanings are as varied as its types; its spiritual truths as beautiful as the shapes of its foliage: the bushy, the bending, and the candle-shaped. All three forms are to be found in mourning pictures. The bushy oak and elm represent strength, prominence, and dignity. The oak, a primitive power against evil, often represents Christ or Mary. Both trees are leafy and deciduous and balance the ubiquitous willow in meaning and composition. The Chapin memorial shows an oak cut in its prime like the life that has just ended, never to reappear again. The fallen oak is a basic motif often found in memorial art.

The willow branch was the ancient symbol for the house of mourning, continuing in Christian theology as a trope for the Resurrection because it has the regenerative power to grow again after being cut. Willows have always been associated with burial sites, too, because this useful tree drains the ground of water, keeping the site dry for digger as well as departed. Willows are found in almost all mourning pictures, sometimes singly, sometimes in pairs as in the Chapin memorial in which willows grow on either side of a stream, the stream itself suggesting the cleansing waters of Christian grace. Not by accident has this tree associated with water become a symbol of Christian

2 8

Mourning picture, silk and paint on si
20 × 25", c. 1795, American. Inscribed
ink on side of left plinth: "D. Doun Ol
23. July. 1791 AE 27 yrs 7 Mo 27 days."
On front of left plinth: "JJ.B. Obt 17 D
1802 AE 69 y 3 M 28 d/MB/Obt 2 Nov.r
1794 AE 54 yr^s 5 M 22 days." On front
right plinth: "S.B. Obt 15 March 1792/
20 y^rs 3 M^o 6 dy^s E.B. Obt 6 Dec. 1792/A
18 y^rs 5 M^o 12 dy." Across the bottom:
"Sacred to the Memory of JOHN JAC
BEECKMAN, MARIA his Wife &
Daughters DEBORAH SARAH & EVE.
On side "L. R. Snyder Dlt" Courtesy
Albany Institute of History and Art.

3 9

Mourning picture, watercolor on silk, 23
× 29", early nineteenth century,
probably New York. Painted on glass:
". . . Deane"; painted on plinth: "In
Memory of John Deane OB^T 20 June
1812 AET. 41. Bethiah Deane OBT 12
July 1813 AET. 42". Private collection.
Photograph courtesy Sotheby Parke
Bernet, Inc.

4/10

Mourning picture, silk, paint, wood, and metallic thread, 17 × 13″, c. 1800, probably Connecticut. Painted on plinth: "C. Chapin,/died Jan.y 12th, 1799,/aged 37 years". Side reads: "Be Ye Not/Slothful but/Followers of/those who/thro' Truth/and Patience/Inherit the/Promised Land". Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

life-in-death.

The evergreen, pictured generally in the background of mourning art, reinforces the pattern of life-in-death, or Resurrection symbolism. Upward-pointing, candle-like, or pyramidic in form, the dark foliage of the cypress or cedar symbolizes death, but the upward thrust of these trees is hopeful, their wiltlessness eternal, their growth everlasting. Unlike the willow and the leafy deciduous tree which usually stand alone in the foreground of these symbolic landscapes, evergreens seem always to be grouped together in the background in clusters of 3, 4, 7, and 12, numbers meaningful in Christian iconography and suggesting, respectively, the Trinity (3); the material elements (4); the worlds of the spirit and the flesh (3 + 4); and the Apostles (3 × 4). (The Beeckman scene includes 7 evergreens; the Chapin, 4; and the Deane, 12.) Such symbolic groupings by themselves are of course meaningless, but, considered within the iconographic context of the mourning landscapes as a whole, they have a logic unassailable as reinforcement of the essential theme of Christian Resurrection. Similarly, flowers and other vegetation add their iconographic meanings to the larger mourning landscape. In the Chapin memorial, for example, columbines suggest the presence of the Holy Ghost, and, in the Beeckman, one of the most explicitly Christian of mourning silks, the thistle is symbolic of earthly sorrow and sin. And of all small plants, what could be more appropriate to the contemplative mourner than the simple fern, representing solitary humility?

From Plato to St. Thomas, the definition of beauty had always rested on proportion, order, and mathematical calculation, and such symbolic geometry survived well into the aesthetic principles of the late eighteenth century. The number 3, suggesting the Trinity, was of course a favorite number, providing the art of the Middle Ages — from the divisions of the syllogism to the facades of cathedrals and the three-part motet — with a spiritual foundation rooted in the New Testament. The triangle, therefore, survived as a theologically-inspired aesthetic, becoming in part, a "perfect" artistic arrangement or composition. The Beeckman memorial is almost exemplary in its employment of triangular composition: the cathedral cross and the trunks of the willow and oak form an almost perfect equilateral triangle. Because of its excellent compositional line, this three-cornered arrangement was used in mourning pictures from the beginning of the nineteenth century until about 1840, from its period of sophisticated high style to its more naive form as the century progressed (figs. 25, 27). Another abstract arrangement of three elements, this time *linear* rather than triangular, can be observed in the Chaplin memorial (fig. 32).

The mourning picture, then, was an imaginary landscape consisting of Christian symbols reinforcing the idea of the redemption of the spirit through the death of the flesh. Its sentimentalism, if such it be called, was consistent with the pleasures of melancholy so prevalent in early romanticism, and, hence, sophisticated and highly

fashionable. That needlewomen patterned "the Word" into eighteenth-century mourning pictures as readily as they once wove it into fourth-century Coptic textiles is hardly strange. Trained to work Christian symbolism before they could read or write, women pursued the "feminine arts" to glorify God without apology or explanation.

Central to the symbolic gardens of memorial art is the mourning figure, a Christian symbol drawn ultimately from the grave steles of the ancient Greeks. Known in Christian art as the Mourning Madonna or the Mourning Virgin, her head was covered with the ancient veil of Aeternitas, a renunciation of the corporeal, and her body was draped by graceful transparencies that made an abstraction of her flesh. To the ancients this classically restrained mourning figure was a personification of grief, and, as she became Christianized, her head was bowed in a posture of eloquent resignation.

Although the mourning figure was known for centuries, the symbol reached new prominence in art after its discovery on friezes and urns in ancient ruins. Neoclassical forms had of course been introduced through the designs of Robert Adam, the tea equipage of Josiah Wedgwood, and the paintings of Benjamin West, but it took a woman — the artist Angelica Kauffmann — to popularize neoclassicism in feminine attire. In what came to be known as the "Empire dress" — with its short waist, suppressed torso, emphasized bustline, lack of stays, and usually white fabric — the artist seemed to many a Christian eye dressed for the wrong occasion. But there was no stopping the new classical fashion. Sir William Hamilton, one of the greatest collector-patrons of classical artifacts, commissioned Angelica Kauffmann to paint his wife as a Greek muse, and the artist also executed a portrait of the Hon. Anne Damer in the "new" attire, complete with laurel wreath in her hair.

Reflecting the new fashion as well as the rekindled interest in all things classical, the American mourning picture of the Federal period retained the mourning figures in classical garb. All three female mourners in the Chapin, Beeckman, and Deane memorials, for example, wear the French Empire dresses inspired by the classical grave steles and reintroduced by Angelica Kauffmann. One of the Beeckman mourners wears a crown of laurel, indicating her role as chief mourner, a position reinforced by her placement next to the monument to her father, the most important of the five departed souls.

The female mourners reflect not only the popularity of the Empire dress, but other fashions as well. Although mourning is generally associated with the color black, the Deane girls and Miss Chapin wear white, the color of hope for Roman and Spartan ladies and the Christian color of purity and innocence. Its symbolic value notwithstanding, white is probably employed in imitation of a Continental fashion. (Significantly, all the female mourners attending the funeral of Angelica Kauffmann in 1807 wore white.) The texture of mourning clothes depicted in memorial art was also influenced

by fashion abroad. Although a matte texture was traditional (fig. 30), the mourners in several high-style pictures are gowned in lustrous silks, perhaps because of the efforts of Huguenot craftsmen in England to encourage the use of silks mixed with wool for mourning attire (figs. 4, 47, pl. 5).

Frequently in these symbolic landscapes of mourning figure and tomb, of garden, tree, and stream, we find other motifs. Of particular interest are architectural structures, from country churches, grand cathedrals, and rustic homes to entire villages in the distant background (figs. 47, 53, 60). The placement of these motifs, like every other element in the design, are clues to their importance. The Beeckman memorial, typical of mourning scenes executed by Dutch Reformed and Episcopalian families, grants explicit importance to the institution of the church by the structure's largeness and its central placement. In the Chapin memorial, in which the deceased dominates by virtue of the size and position of the mounument, the family home is especially interesting. Standing next to the half-rendered church, it is presented as a grand three-story structure, white with green shutters, all of them closed except for two pairs open on the first floor. Although the meaning is unclear, it seems to signify the death or mourning room which is perhaps open for light or even for the ascension of the spirit. A weathervane replaces the church cross in this and in other New England mourning scenes just as an urn with a flame tops the steeples of some pictures worked in Pennsylvania. Both substitutions for the cross seem to reflect the "new light," the humanistic, secular trend of early nineteenth-century Protestantism.

Almost as provocative as the imaginary landscapes of mourning art are the inscriptions on the urns, monuments, and tombs. Although occasionally, but not always, a clue to the date of composition, these inscriptions frequently inform us of far more than mere dates of birth and death. Charming, sentimental, and at times treacly in their piety, the inscriptions reveal nonetheless a fundamental tenet of American Protestant thought.

"Be ye not slothful but followers of those who thro' Truth and Patience inherit the Promised Land," the inscription on the Chapin memorial tells us. It seems at first glance to be an exhortation of simple Christian piety. But, viewed in conjunction with the rich silks of the memorial, silk being still a luxury and an outward sign of wealth and position in Federal America, the inscription takes on a peculiarly exclusive connotation. In a period of rising spiritual materialism, the rewards of the provident man or woman were believed to come in the here and now — in life as a comfortable estate and as a consecrated state in death. With the new aristocracy of wealth waiting to "inherit the Promised Land," Christian pieties could flourish freely amidst the silver bullion and silk of mourning pictures worked by the daughters of the "blessed" rich. By the early nineteenth century, then, mourning art decorated some of the finest parlors in

America. Long forgotten were the early Calvinist restrictions on art. Sophisticated Protestant icons, the handicraft of "finished" young ladies, mourning pictures were *de rigueur*. They were fashionable — and they were Christian.

II

By the end of the eighteenth century, the new classicism had spread across Europe and had penetrated the young republic across the Atlantic. And its burgeoning popularity, evident in literature and in music drama, in clothing and in architecture, was perhaps seen to best advantage in the decorative arts.

Imitation, always a valid principle of classical theory, became endemic to the spread of motifs borrowed from ancient sources. The art of imitation, far from being disparaged, was, in fact, glorified by European tastemakers as the best means of realizing the romantic "truth" that beauty is closer to God than reason. Copying, consequently, became a highly respected endeavor, embraced by artist and craftsman alike and fostered by the rising merchant class. Josiah Wedgwood, a fine craftsman and keen businessman, perhaps phrased it best: "Nothing can contribute more effectively to diffuse a good Taste through the Arts, than the Power of multiplying Copies of fine Things, by which Means the public Eye is instructed. . . . The more Copies there are . . . , the more celebrated the Original will be."

Of the many motifs borrowed from classical art and reshaped by the romantic spirit, few proved more popular than the mourning figure. Wedgwood frequently placed her on vases; Keats immortalized her in poetry; the Leeds potters shaped her into earthenware and called her Andromache or Grief. Others personified her as Artemesia or Antonia. And still others, reflecting the universal popularity of Goethe's *The Sorrows of Young Werther,* identified her as Charlotte (pl. 1). She was put on plaques, cameos, patch boxes, opera glasses, fans, ceilings, arches, and the knops of tea pots (fig. 11). She was used in architectural decoration by Robert Adam, designed for walls by James Wyatt, illustrated in drawings by Lady Templeton and John Constable, and modeled on memorial tablets by John Flaxman. Finally, and most influentially, she was rendered in paint on canvas by Angelica Kauffmann.

To Angelica Kauffmann must be credited the creation of the archetypal mourning picture. Hers was the first to be designed on silk, a painted imaginary landscape of classical sarcophagus and trees, in which a Grecian maiden, a personification of Fame, strews flowers on the grave of a well-known personage. First it was Shakespeare (fig. 1), then Charlotte (fig. 16), and finally George Washington (fig. 17).

The death of Washington on December 14, 1799, set into motion the first display of national mourning in the history of the young republic. Occurring as it did at the

end of the century, at the apex of the new classicism, it gave impetus to the development of mourning art in America. From the almost universal need to commemorate the death of the nation's parent, from an outpouring of grief that matched in intensity and fervor the new romanticism, grew in art, classical in theme, Christian in motive, and patriotic in expression. To mourn him was, in true Roman spirit, an act of patriotism, the love of one's country and its beloved founder being equated with the love of God. With the death of George Washington, Angelica Kauffmann's mourner, the classical maiden Fame, became *every* American (pl. 8).

Angelica's Grecian female can be found on at least a dozen silk mourning pictures dedicated to George Washington. Suitably, her figure of Fame became a personification of grieving America (fig. 18). Taking on the name Columbia, she often appears together with a small angel, bearing the iconographic symbols of Fame: eagle, wreath, and trumpet. Columbia retains the neoclassic curls and billowing gown of her predecessor, Fame: the same sandals and cloak, the same facial features, and the unmistakable position of her graceful wrists as she strews the memorial flowers, frequently roses. Angelica's was certainly one of the first designs to be copied for the George Washington mourning silks, its transition from oil painting to silk effected by Francesco Bartolozzi's stipple engraving printed in 1782.

Although Angelica Kauffmann's mourning design had proved the most enduring, there had been predecessors, preparing America for the new popular art shortly to be given impetus through the first president's death. In the 1780s there had been an early run on elegantly printed textile memorials to heroes of the American Revolution. The drawings of du Simitière, a Frenchman living in Philadelphia, were freely copied for this purpose, perhaps even on creamware jugs (pl. 4). And Henry Gardiner printed his famous apotheosis of George Washington about 1795, obviously deifying Washington several years before the president died. Since these allegorical printed textiles were purchased by the wealthy, we can assume that until the mourning scene was transferred to the silk and paint picture, it was not easy for the middle classes to have a chance at personal commemoration.

Commemoration of the deaths of the famous seems always to have had the patriotic blessing of commerce. The tremendous outpouring of objects in memory of the fallen Kennedys that we have witnessed in our day was more than matched by those created in the last century for Lincoln, Garfield, and McKinley. And many of the memorials to Washington in 1799 reflected not only the sincere grief of a stricken nation, but the hand of commerce as well. In both Europe and America craftsmen, artists, and merchants freely copied any designs that would sell textiles, ceramics, and prints. This fact, coupled with the invention of the transfer print, makes it difficult indeed to be certain of the national origin of many popular memorial designs. An identical memorial design

for Washington, for example, has been found on a Scottish cotton (fig. 22), an American silk (pl. 2), and an English earthenware jug (fig. 21).

There are, however, several varieties of memorials to Washington that were particularly attractive to American artists, engravers, and printers. They included, in addition to the English "Fame/Columbia" motif already discussed. at least four popular types which were frequently reproduced and imitated: (1) the apotheosis, in which, like a saint ascendant, Washington is lifted to heaven on a cloud (figs. 19, 20); (2) the family of mourners — some allegorical, some not (figs. 21, 22, pl. 2); (3) Samuel Seymour's landscape with Mt. Vernon in the background; and (4) the design of twin mourners, usually personified as Justice and Wisdom or Liberty and Columbia. This motif was copied identically at the death of Alexander Hamilton in 1804 (figs. 12, 13).

All of these patriotic memorials share basic characteristics in common: they all reflect the obvious influence of the new classicism and its revival of the glories of the Roman hero, the *pater patriae,* and his attendant virtues: generosity, nobility, sacrifice, and courage. Like their classical models — Roman medals commemorating dead heroes — these memorials incorporate in various combinations winged victories, cherubs, the goddesses Minerva and Libertas, the eagle, and the *pileus* or liberty cap and rod, all ancient motifs by then thoroughly Americanized. Typical is the mourning picture on the cover of this catalogue in which a fine collection of allegorical figures, each representing an attribute of Washington, gather to mourn the fallen hero. A clergyman represents his Christianity; Winged Victory, his military success; a soldier, his army; Cincinnatus, a soldier turned farmer — a citizen in the new democracy.

The motifs employed in this memorial and in many others may have originated in the classical age, but they were symbols thoroughly adapted to both Christian and secular purposes. The eagle, with liberty cap and rod in its beak, is a case in point. Sacred to Jupiter and the symbol of the mighty Roman army, the bird, because of its ability to renew its plumage, became a Christian symbol of Resurrection and a national emblem of victory through the blessings of God. The adoption of the Phrygian cap held aloft on a spear, long a classical symbol of freedom from tyranny through rebellion, was only natural to both America and France in the age of revolution.

Those who would dismiss all mourning art as naïve ignore the complexities of the copyist tradition and fail to recognize both the stature of some of the artists involved and the almost incredible interchange of designs from medium to medium. A motif which turned up one day on an engraving could find itself the next on a looking glass, or on silk, samplers, paintings, waxes, ivories, or wallpaper. The linen and cotton painted textile entitled "America Lamenting the Loss of Her Heroes" will serve as a typical example. Taken from a 1781 English print by Joseph Strutt after work done by Robert Edge Pine, it was copied by Amos Doolittle of Connecticut, and finally put on

silk and worked as a mourning picture. Similarly, Samuel Seymour's memorial landscape in honor of Washington served as a model for a looking-glass painted panel, was executed in silk by Elizabeth Lane in 1817, worked as a sampler by Mary Wilson in 1828, and copied in 1840 as a lithograph. The examples are endless. Thus designs were freely copied, one good artist copying another and lesser artists copying in different mediums.

Despite the fact that much memorial design originated abroad, American patterns began to come into their own as the mourning picture reached its greatest period of sophisticated elegance in the four decades following the death of George Washington. These years of greatness correspond with the increased skill of the American engraver-printer (fig. 24) and with the creation of mourning art by several American artists of note. There were in the new republic at least twelve engravers of mourning art when it became the rage. Cornelius Tiebout, Ralph Rawdon, Thomas Wightman, Samuel Seymour, Asaph Willard, Enoch Gridley, Abel Bowen, Nathaniel Dearborn, Nathan Munroe, Alexander Anderson, Thomas Clarke, and Garrett Lansing commemorated the deaths of Washington, Hamilton, Wooster, Montgomery, Captain Lawrence, Commodore Perry, and other American heroes. These men worked in the print and publishing centers of New York, Boston, and Philadelphia, where they influenced and copied one another and were, in turn, copied by still others.

In the fine arts, as well, American painters took advantage of the market for memorials, with such well-known professionals as the Peales (Charles Willson and James), Thomas Sully, John Ramage, and Ezra Ames designing mourning scenes, several of which, in the fashion of the day, were exquisite miniatures painted on ivory, an elegant art for an elegant class (figs. 23, 55, 58). These ivory miniatures, unlike the mourning picture on silk, had been popular in America even before the death of Washington. They appealed to the northern rich in much the same manner as heraldic crests had always been favored by the landed gentry so often found in the South (fig. 55). While ivory may have been suitable for Van Rensselaers and Van Cortlandts, it took the appearance of the mourning picture on silk to satisfy the yearnings of the burgeoning upper middle class — those without an inherited crest, but with the social ambition of a comfortable purse and a desire to make their respectable position public.

III

With the popularity of mourning scenes evident in the arts and architecture of the American classical revival, with the theme given even greater impetus through the deaths of Washington and other heroes of the republic, the fashion spread to the parlors of middle-class America and to the commemoration of individual members of families,

deceased but "honored in memory" in pictorial monuments placed upon the walls of their grieving survivors (fig. 49, pl. 3). That the fashion of honoring the departed in silk mourning pictures should have developed in the early years of the nineteenth century is hardly an accident given the state of women's education during this period: female seminaries and academies were, in more ways than one, mirrors held to the world of contemporary fashion.

The education of young girls in America rested upon the twin beliefs that women were the breeders of good taste and that good taste was of the greatest importance to the nation. The proper education of a woman, therefore, was considered basic to the development of the national morality. Opinion differed, of course, as to what constituted "proper" study for a young girl — whether domestic arts alone or exercises of the mind as well — the Quakers differing from the Moravians, the dame schools differing from the academies, the North differing from the South. But, in general, the period was marked by a liberalization of pedagogical attitudes, a reinforcement of morality through a combination of domestic arts and belles lettres best summarized, perhaps, by reference to the work of Dr. Erasmus Darwin, a Philadelphia educator.

Dr. Darwin believed with Joseph Addison that all young women needed an education and that such schooling had to be directed to the "correct preferences," which he listed as Shakespeare, Johnson, Sterne, "Addison on the power of imagination, Burke on the sublime and beautiful, [and] Hogarth's analysis of beauty" — the very authors who would best introduce young girls to the moral art and aesthetics of the modern and fashionable world. For sources of design, he recommended "Mason's English garden; Wheatley's ornamental gardening; and Gilpin's picturesque views [and] the prints of beautiful objects or casts of antique gems and medallions": the very models that would lead to an understanding of the new classicism. "A familiarity with the beauties of nature," he believed, would "advance the mind . . . even to the contemplation of her Divine Author," but, if the "happy tendency" to advance the mind and to find God through reading failed, the study of the arts was nonetheless innocent and would help a young woman avoid boredom and an old woman not to appear frivolous.

To Dr. Darwin's list, the well-educated Moravian teachers in Bethlehem, Pennsylvania, would undoubtedly have added books of their own recommendation. We know, for example, that they consulted in their progressive pursuit of the arts such modern texts as *Mineralogy, Miscellany, Monograms, Music,* which contained instructions on how to draw drapery on a figure and how to draw shadows; a book on Roman statues, which supplied designs for drawing mourners; a German *Encyclopedia of Arts and Sciences,* which illustrated ways to draw plinths and a *Book of Landscapes, Outlines, and Shadows proper for Learners to draw after. . . .*

As there was a consistency in the kind of books used in the liberal female curriculum,

so there was a consistency in the location of the finer finishing schools where mourning art was taught. Such schools — for girls of fourteen and older — were located primarily in the middle and northern states, the southern families often sending their girls abroad, where, incidentally, the silk and paint mourning picture was not a popular medium. A glaring exception to the dearth of mourning pictures in the South were those made in the Moravian Seminary in North Carolina, but these, of course, were the product of a transplanted Pennsylvania-German Protestant culture (fig. 31). Finishing schools were generally built in country areas, usually not more than a day's journey from the fashionable centers where artists worked, where supplies were available, and where frames could be made. Of the eighteen known professional designers of mourning pictures, seven practiced in New York City or Albany, four in Boston, two in Connecticut, four in Philadelphia and Maryland, and one in Virginia. Dependent upon the services of art teachers and fine needlework instructors, the finishing schools were of course located in the same areas.

Mourning pictures, like other "fancy or ornamental arts" taught in the more fashionable finishing schools, required the talents of an experienced needlewoman to instruct the working of intricate stitches — seed or dot, long and short, stem, laid, couching, outline, satin, fly or Y, French knot, and loose S or loop — as well as the easier chenille and broad stitches, sweeping couched lines that covered masses. The execution of a mourning picture also required the services of an art teacher, who was usually responsible for instructing the girls in design. Frequently, the mourning picture was the product of needleworker *and* teacher, techniques learned in both classes being implemented in a single picture. The device of using a pattern of dots to affect architectural illusion, for example, was attained with ink or paint as well as with stitchery (figs. 33, 38). Bills from the Moravian records (1825) show that art teachers were sometimes paid an extra fee to draw embroidery designs for young ladies incapable of doing so themselves.

The importance of these teachers to the development of the mourning picture as a sophisticated art cannot be understated. Working well within the copyist tradition, these regional artists passed on to their students aspects of memorial design that had been accumulating for decades in the books and engravings of Europe and America. Several, in fact, kept albums of their own work and of prints and watercolors from which they no doubt drew inspiration (fig. 5). One surviving album, that of Sarah Hinchcliffe Kummer, who taught painting and fancy needlework at the Moravian Seminary in Bethlehem and at Linden Hall at Lititz, contains several engravings that were apparently used as models for mourning pictures. The album contains, too, Sarah Kummer's own well-executed mourning landscapes as well as those of the Reverend Samuel Reinke (fig. 30), both expressions of the art at its most professional.

If the high-style mourning picture flourished primarily in the finishing schools, the lower dame schools — for children under fourteen — were not without their singular contribution to memorial art: the mourning-design sampler, in which a simple mourning design was introduced to the linen sampler. Although frequently confused by some collectors and dealers, mourning pictures and mourning samplers are by no means the same. Unlike the elegant mourning picture on silk, a work of art complete in itself, the mourning scene on samplers is usually an isolated design worked for practice on the lower half of the linen, the upper half reserved for the usual sampler alphabet, numbers, or verse (figs. 30, 43, 44). As in the mourning picture, silk is often used for stitches, although these are usually limited to such basic stitches as tent and cross and sometimes outline and satin. Although mourning samplers generally employ such basic motifs as the urn and the willow, buildings and pensive figures are rarely included. Other mourning metaphors are similarly simple. Because the rose of victory and the carnation of love are prominent Christian symbols, they were introduced early to the girls, perhaps by the minister of the ecclesiastical society, who often was also the headmaster of the grammar school. His presence insured the girls of an introduction to the meaning of Christian symbols even before they learned to read or work mourning samplers. All in all, the mourning samplers of the dame schools employed a far simpler vocabulary of stitchery and imagery than that used in the more sophisticated mourning pictures of the finishing schools (figs. 43, 45).

Mourning samplers, it is interesting to note, were often worked in England where the sampler form originated. But it is instructive to recognize a telling difference between the English and American examples. English mourning samplers of the early nineteenth century bear dedications to personages of heroic stature, like Shakespeare or Princess Charlotte, unlike their more democratic American counterparts commemorating the simple private citizen (fig. 44).

In America the sampler was one of many mourning gifts made by young girls for the passing of friends or teachers. Mourning gifts like bookmarks, beaded bags (fig. 41,), scenes drawn on patchwork pieces or handkerchief corners (fig. 42) and at the bottom of letters were worked as creative activities, as a means of learning artistic technique, and as a simple expression of Christian compassion for others (figs. 39, 40). Mourning art, frequently intended as gifts for the bereaved, was a way of showing that one had good taste and proper manners. After all, was this not the fundamental purpose of a young woman's education?

IV

If, as one critic has written, the national style of American art is "a celebration of antique virtues in modern life," then the mourning picture deserves a place of recogni-

tion and regard among the sophisticated arts of Federal America. Coming to popularity as it did in the early years of the republic, after a decade of revolution and the creation of a new social order, it represented, in its richly embroidered celebration of death and in its costly silken threads, an American coming-of-age, an acceptance of social position certified by ancestors mourned in the manner befitting ancient heroes, and a yearning for the pleasant perquisites commensurate with good breeding and good taste (figs. 47, 48, 51, 53).

Such art satisfied the new American patron class, who were neither vulgar nor refined and were made up mostly of Protestants: the Dutch Reformed, the French Huguenots, the Methodist Episcopalians in New York, the Quaker-turned Episcopalians of Rhode Island, the increasingly less-Calvinistic Congregationalists in Connecticut, and the Pennsylvania Swedenborgians and Moravians. The mourning picture was indigenous to prosperous, educated, liberated, Protestants. It allowed the worship of God and the worship of mundane pleasure to coexist. It was, like all neoclassic art, very much of its time.

Architects, painters, jewelers, and other craftsmen were adapting fashionable classicism to please the new American patron. Charles Bulfinch, home from England, was changing the street face of Boston with Federal houses. Although he believed that the William Bingham house in Philadelphia was "far *too* rich for *any* man in this country," he sketched it nonetheless before building the second Harrison Gray Otis house in Boston. He carried the elegant grieving motifs over much of the interior woodwork. Stucco "mourning Charlottes" decorated the door arches. Winged Fame and other classical figures adorned the chimney piece in the parlor, a constant reminder of the muses of Flaxman, Adam, Wyatt, and Canova.

In these new homes, which strove for a unity of design, fireplaces were focal points for mourning art. One Philadelphia parlor contained a chimney piece dedicated to departed heroes. Designed by Robert Wellford, it had an eagle, a sarcophagus, and willows carved across its horizontal frieze (fig. 46). Andirons, many from New York, had engraved urns, plinths, and willows on the pedestals. Even bellows (fig. 50) included imaginary landscapes in which mourning figures grieved. Furniture as well repeated the mourning form. Corner, pier, and ladies' writing tables, made in Maryland, Pennsylvania, and Massachusetts, incorporated glass panel insets depicting personifications of Grief and other Grecian figures, just as Federal looking glasses often featured painted mourning scenes.

The English black basalt teapots and earthenware forms (figs. 8, 11, pl. 1); the Battersea and enamel mirror knobs; the creamware and Liverpool-type pitchers, mugs, plates, and jugs with memorials to Washington, Hamilton, and others (figs. 9, 20, 21, pl. 4); the Chinese export porcelain (fig. 10); the silver tea sets with "In Memoriam" inscriptions

engraved on the sides — all became *objets d'art* in the refined American home. The effect aimed for in such grand rooms was one of respectability, an aim well understood by Thomas Sheraton. "The grandeur . . . introduced into the drawing room," he wrote, "is not to be considered as the ostentatious parade of its proprietor, but the respect he pays to the rank of his visitants."

The style let go the floodgates of imitation. Wallpapers, sometimes made in Boston or New York, but mostly made in England or France, carried the mourning scene onto the walls. (The American Ebenezer Clough's George Washington memorial paper came out in 1800.) Papier-mâché snuffboxes and rebus cards with mourning scenes appeared on parlor tables at about the same time. Snuffboxes were designed with Thomas Clarke's engraved mourning prints on the lids. Even personal attire, beyond the Empire dress and the *coiffure á l'antique*, was affected by the mourning fashion.

In this day of mourning jewelry, brooches, pendants, rings, wristlets, and fans — most of which were decorated with exquisite miniature paintings — the American mourning picture, so disparaged today, has a very real place (figs. 21, 53, 56, 57, 58, 59). It replaced the earlier eighteenth-century portrait as decoration over the chimney piece. And it did so as part of the high-style of contemporary decoration (fig. 60, pl. 6). With a snobbish pride that resounds through a century and a half, Mrs. Atmore, mother of a finishing school girl who had worked memorials, announced that her offspring's handiwork was fit for the family parlor: "The satin piece hangs over the parlor mantel. It is much prettier and better done than the one Miss Longstitch worked of Charlotte at the tomb of Werter. . . ."

In the homes of the less affluent, mourning art flourished, but in mediums that were in keeping with the incomes of the middle class: watercolor and pencil on paper (figs. 28, 61, 65), cotton velvet (figs. 26, 63, 64), and the silhouette. Much of this art — "fancy," but hardly high style — was provided by women of semi-professional artistic status: women who took on private students and sold occasional works, and even some young ladies in the finishing schools adept at painting Grecian landscapes on silk, paper, and furniture. Both competed successfully with the professional limner and glazier and reflected a growing *untrained* expression of the high mourning style.

Lithographic artwork in books and popular magazines introduced the untutored to new sources of artistic inspiration. Even drawing manuals in book form became available. Subtleties of line, form, and color, almost inevitably, gave way to guidelines printed by the thousands in a simplistic manner (figs. 71, 73, 74). Imitation had reached its certain end, that of uninspired copying.

As the middle class grew larger and as mourning art, like all ornamental art, found a place in more and more American homes, the mourning picture became more sentimental. The fine restraint of neoclassicism gave way to an almost morbid romanticism

(fig. 75), which, setting in in the middle of the last century, survived in middle-class popular taste through much of the twentieth century. Some would say to the present day.

Most literate people, if they think of mourning art at all today, think of it as it existed in its decline: as it was characterized in one of the most famous scenes of Mark Twain's *Huckleberry Finn*. Huck's visit to the Grangerfords, the American middle class at mid-century, contains a description of mourning pictures that is deadly in its satire, but nevertheless accurate:

> They was different from any pictures I ever seen before; blacker mostly, than is common. . . . One was a woman in a slim black dress, belted small under the armpits with bulges like a cabbage in the middle of the sleeves . . . and a large black scoop-shovel bonnet with a black veil . . . and white slim ankles crossed about with black tape and very wee black sandals. She was leaning pensive on a tombstone on her right elbow, under a weeping willow, and her other hand hanging down her side holding a white handkerchief and a reticule. . . . There was one where a young lady was at a window looking up at the moon, and tears running down her cheeks. . . . Another was a young lady with her hair all combed up straight to the top of her head . . . and she was crying into a handkerchief . . . and had a dead bird laying on its back. . . .
>
> The young girl [who made them] kept a scrap-book . . . and used to paste obituaries and accidents and cases of patient suffering . . . and write poetry after them. . . . Every time a man died, or a woman died, or a child died, she would be on hand with her 'tribute' before he was cold. . . . Everybody was sorry she died, because she had laid out a lot more of these pictures to do. . . . With her disposition she was having a better time in the graveyard. . . .

We, too, can laugh with Twain. The ghastly black funereal trappings of his age (fig. 36) have yet to be "rediscovered" as "art." Yet, we can also drift too far from a time when death, itself, was still a sober fact of life. Then death came earlier, and often more suddenly. It was openly grieved and not silently suffered. Americans of the nineteenth century refused to hide from the tragedy of human life.

Mourning became America. Heroes were of noble dimension, and their causes were those of the people. In building a new nation, a need for a new pantheon of saints arose. Past and future were blended into a neoclassical artistic expression. Termed "Federal" today, it was a style that encompassed every aspect of life and, naturally, its end. Rendered in delicate and skillful line and colors in silk, chenille, paint, and metallic threads, it remains today not only as a valid cultural statement of its time, but as individual works of art worthy of admiration and respect.

5/7 *Heaven in View*, watercolor on paper, 9⅝ × 7¾", c. 1820, Connecticut. From the Friendship Album of Mary W. Peck. Courtesy The Litchfield Historical Society.

6 11

Mourning picture, painting on silk, 10 · 12", early nineteenth century, American. Painted on table: "To the Memory of Mrs. Mary Grouton. . . ." Courtesy Worcester Art Museum.

7 19

Token, brass, 1" diameter, c. 1827, English. To R. Hon. George Canning, M.P. Reverse surround reads: "The Friend of Rational Freedom"; on plinth: "Born 1771 Died Aug. 8, 1827". Private collection.

8/22

Vase, solid jasperware with white relief on deep blue, 3½ × 5⁹/₁₀″, c. 1790, English. Impressed: "TURNER". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

9 31

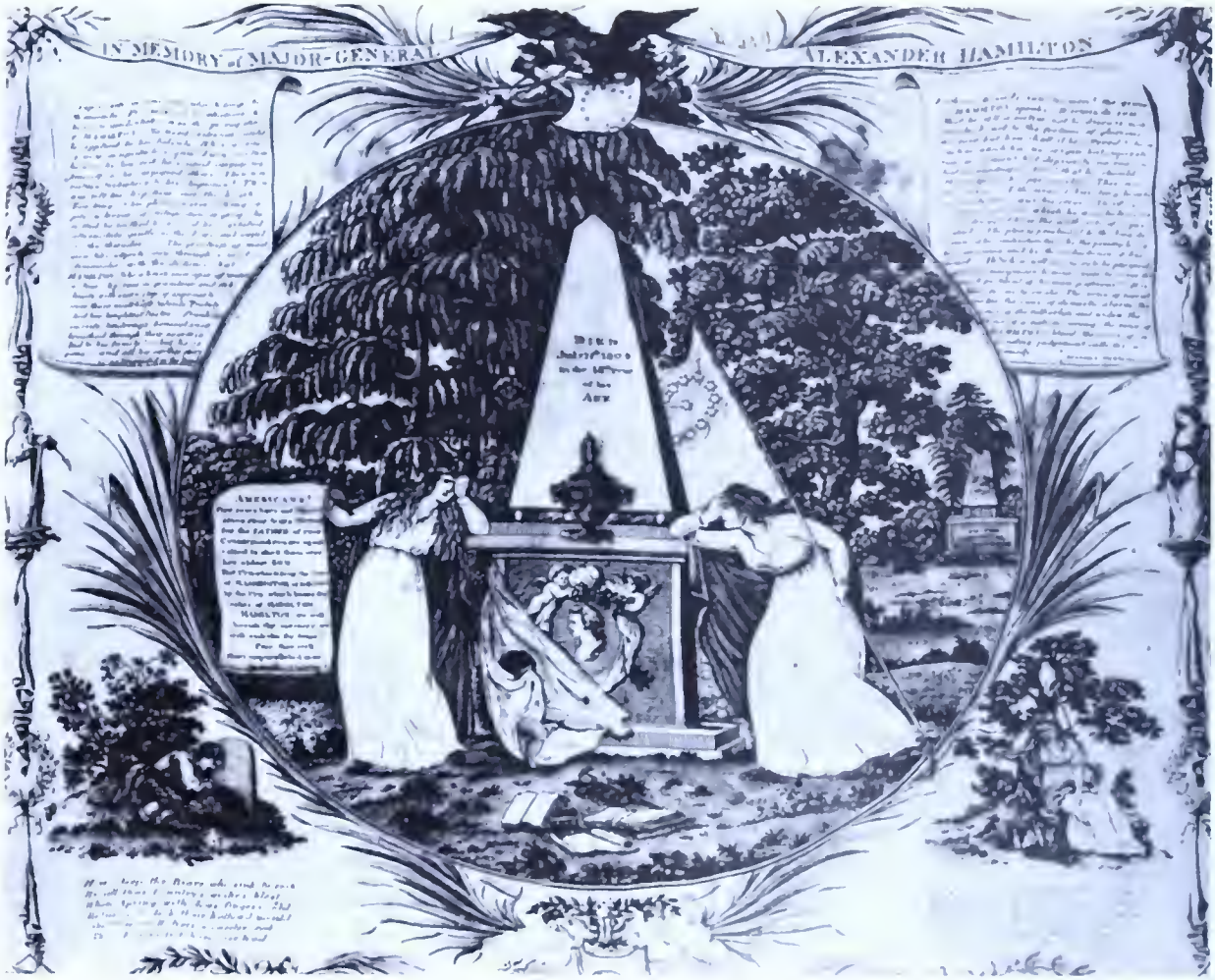
Jug, transfer-printing on cream-coloured ware with black designs and gilding, 9¼ × 9¼", c. 1800, English. On side: "Washington in Glory. America in Tears." On front: arms of United States (sixteen stars). On side: dates and, "First in War. First in Peace. First in Fame. First in Virtue." Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

Tea pot, black basalt stoneware, 6½" diameter, 4¾" high, early nineteenth century, English. Decorated with bas reliefs of mourning figures, gunner with dog, goddess playing with a cupid and "Peace addressing the Arts". Handle on lid is seated mourning woman. Spout is metal-tipped. Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

11 33

10/32

Dish with cover, *Memorial of Washington*, hard paste porcelain with white glaze, sepia, and polychrome decoration, 11 × $4^{3}/_{5}$'', early nineteenth century, Chinese. Monogram, "I B S". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.



*12*38

Kerchief, printed on linen, 25 9/16 × 21 1/16", c. 1804-5, possibly European. Inscription across top: "In Memory of Major-General Alexander Hamilton". On obelisk: "Died July 12th 1804 in the 48th year of his Age". Plinth in back is to Washington. Courtesy Museum of the City of New York.

13/39

M. Wightman, mourning picture, silk and ink on silk, 18¼ × 14¼", c. 1810, probably Boston. Inscribed in ink on obelisk: "Sacred to the Memory of Gen. Hamilton who departed this life July 29, 1805." Letter on left reads: "Five years has not elapsed since/we buried the Father of our Country/We now with grief attend/his eldest Son/Hamilton!/ fare thee well". Back plinth reads: "Sacred/to the Memory of/Gen. George Washington/who died/December 2nd, 1799". Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

14/125

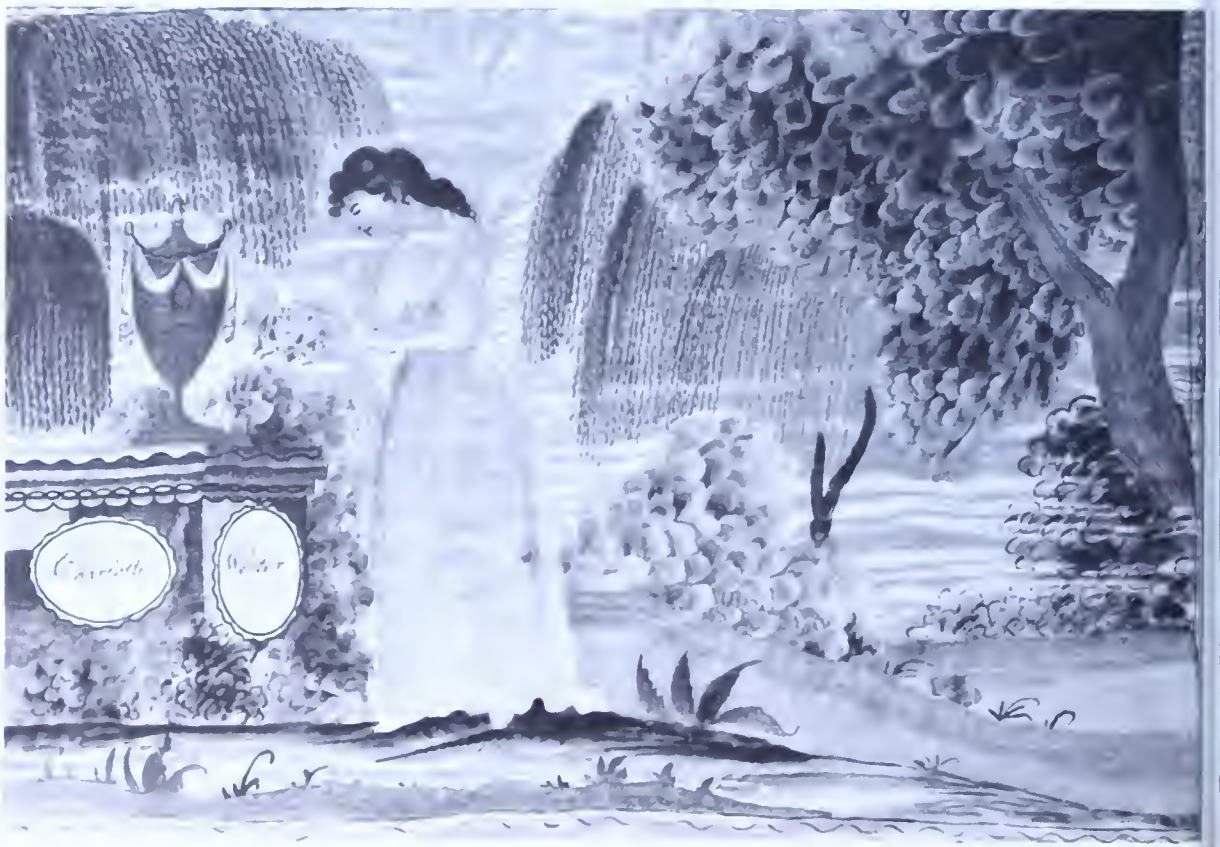
Mourning picture, silk, paint, and chenille on silk, 22 × 21", c. 1806, Chaplin, Connecticut. Embroidered on center plinth: "Consecrated to the remains/of/Mrs. Eunice C. Tracy/who died Dec. 17th, 1805/aged 43 years/Beneath your theme in/every place and hour,/Nor longer want a sister's/tomb to tell you, you must die." On left pedestal: "In Memory of/Miss Mehetabel Chaplin/who died April 11th,/1773, Aged 14 years./Virtue not rolling/ends. The mind/matures." On right plinth: "And/Miss Anna Chaplin,/who died March 10th, 1786, Aged 22 years/O death divine/that gives us to/the skies." Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

15 40

Currier and Ives, *The Shade and Tomb of Washington*, lithograph, $17\frac{1}{2} \cdot 14\frac{7}{8}$", 1876, New York. At bottom: "The figure of Washington will be observed among the trees." Courtesy Stephen Ten Eyck Gemberling.

08

rming picture, silk
paint on satin, $16\frac{1}{2}$
$\frac{3}{8}$", c. 1800,
ably Bethlehem,
sylvania.
roidered in silk:
rlotte"; on side
: "Werter". Courtesy
nd Mrs. Leon Stark.



17/46 Mourning picture. silk and paint on silk, 15 3/16 × 12½", c. 1800, American. Embroidered on plinth: "G.W." Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

18 49

Mourning picture, silk and paint on silk, 15 × 18", early nineteenth century, probably Pennsylvania. Inscribed in ink: "Sacred to the Memory of the Illustrious Washington." On urn: "G.W." Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

19/50

B. Tanner, print, engraving, 18¼ × 24″, 1816, Philadelphia. John James Barralet, del. and engr. Third state; original published in 1802 by Barralet. Courtesy The New York Historical Society, New York City.

20/51

Pitcher, side, transfer-printing on cream-coloured ware, 6⁷/₁₀ × 8⁹/₁₀″, c. 1800, English. Printing reads: "Apotheosis. Sacred to the Memory of Washington. Died Dec 14 1799, AE 68". Marked: "Mackin Burslem". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

21 73

Jug, transfer-printing on cream-coloured ware, $9\frac{1}{2} \times 9\frac{1}{4}$", c. 1800, English. Printed on front obelisk: "Born 1752 Died 1799". On plinth below: "First in War First in Peace First in Fame First in Virtue". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

22 74

Kerchief, printed on cotton, 23 × $25\frac{1}{2}$", c. 1800, Glasgow, Scotland. Design is of Washington's tomb. Inscribed in ink: "Jno. Maclie & Co., Glasgow". Courtesy The New York Historical Society, New York City.

23/82

John Ramage, miniature painting on ivory, 6'' diameter, 1'' thick, c. 1800, American. Inscribed "Sacred to the Memory of the Great & Good George Washington." Courtesy The New York Historical Society, New York City.

24/85

Book Illustration, A. Bowen, *Elegy on Death of James Lawrence, Esq.* On elegy printing reads: "Sweet/Sleep The Brave." Plinth reads: "Jas. Lawrence,/Esquire./ Died, June 4th, 1813./Aged 31 years." Below reads: "Designed & Engrav'd by A. Bowen." Engraving was originally published in Boston, 1813. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

ELEGY

On the Death of James Lawrence, Esq. late Commander of the U. S. Frigate Chesapeake.

41. Bowen. *An Elegy on the Death of James Lawrence, Esq.* [before 1816]. (No. 453)

25 87

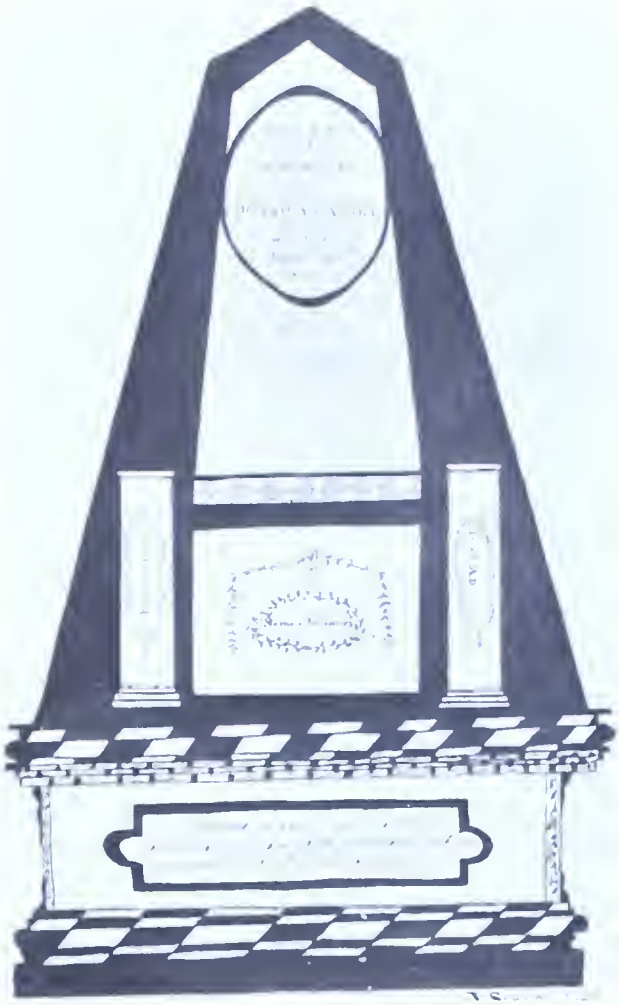
Mourning picture, painting on velvet, $29\frac{1}{8} \times 24\frac{7}{8}$", c. 1835, Worcester, Massachusetts. Inscribed in ink on paper: on left plinth, "Sacred to the memory of Mrs. Elizabeth Knowlton Obit. Jan. 7th 1833 Aged 83 years"; on right plinth, "Sacred to the Memory of Mr. Thomas Knowlton Obt. Aug. 24th 1830 Aged 79 years." Courtesy Bradley's Antiques.

26 101

Hannah Converse, mourning picture, watercolor or tempera on velvet, 27½ × 21", early nineteenth century, Vermont. Inscribed in ink on left plinth: "Sacred to the memory of Leonora Poole who died August 16, 1828, aged 16 years, 6 months and 3 days. There is a voice from the tomb. Sweeter than any . . . ." On right plinth: "Sacred to the memory of Sally Poole who died Dec. 7th 1807 aged 3 years and 10 months. — /All inscribed to the memory of/Warren Poole who died August 13th 1795 aged 9 months and 10 days. — Sacred to the memory of Curtis Poole who died Dec. 20,/1800 aged 3 weeks. — "Courtesy Division of Textiles, National Museum of History and Technology, Smithsonian Institution.

27/89

Lucy Martin, mourning picture, 22½ × 18'' with frame, c. 1816, Salem, Massachusetts. Inscribed: "In Memory of Sally Martin,/daughter of Geo. W. and Sally Martin,/OBT. Sept. 12th, 1802, aged 3 yrs." Also, "In memory of Geo. W. Martin, born Feb. 12, 1771, died Jan. 1, 1810." Courtesy Essex Institute.



28 104

J. Sprague, mourning picture, pen and ink on paper, 8 × 13", c. 1800, American. Inscribed in obelisk: "Sacred to the memory of Joshua Basset, who died June 29, 1801 AE 25". On side, "Born A.D. 1776". Courtesy Anne N. Fisher.

29 107

Samuel Reinke, mourning picture, wash on paper, 5¾ × 7¾", c. 1827, Bethlehem, Pennsylvania. From the Kummer Scrapbook. Inscribed in ink: "Henry's God is Good Departed Feb. 27". "Departed" was Henry Kummer. Below this inscription is, "Sweet Cherub Spirit! Art thou gone to inherit thy lasting happy lot?" Courtesy The Moravian Museum of Bethlehem.

55. MY PER. C.M
When e'er I Kneel down to Pray
As I am taught to do
God does not care for what I say
Unless I feel it too
2
Yet foolish thoughts my heart befull
And when I pray or sing
I'm often thinking all the while
About some other thing
Order me never never dare
To act a trifler's part
Or think that God will hear a Pray'r
That comes not from the heart
4
But if I make his Wo'rds my choice
As his children do. Then while I seek
him with my voice. My heart will
love him too
Sacred To The Memory of
John Michael. who depart
ed This Life June 10th.
aged 10. Years. and.
4 days. Blessed are the
dead which die in the Lord
from henceforth. saith the.
Susanna Vogiesongs Work made in the 9th. Year of her age York Pennsylvania 1831.

30/111

Susanna Vogiesong, mourning sampler, silk on linen canvas, 17 × 17¼", 1831, York, Pennsylvania. Plinth reads: "Sacred to the memory of/John Michael who depart/ed this life, June 10th/aged 10 years and/four days. Blessed are the/dead which die in the Lord/from henceforth saith the". Bottom reads: "Susanna Vogiesong's Work made in the 9th year of her age, York, Pennsylvania 1831." Courtesy The Pennsylvania Farm Museum of Landis Valley, Pennsylvania Historical and Museum Commission.

31 115

Matilda Amalia Winkler, mourning picture, paint, silk, ink, chenille, and ribbon on silk, 26¼ × 20⅛", c. 1828, Salem, North Carolina. Inscribed in ink on urn: "C.A.W. 1826". On plinth in ink "How waves the willow that points o'er the stone When Sleeps a brother dear,/Of have I sought the spot alone/to strew at ease the solitary tear". Courtesy Old Salem, Inc., Winston-Salem, North Carolina.

32 124

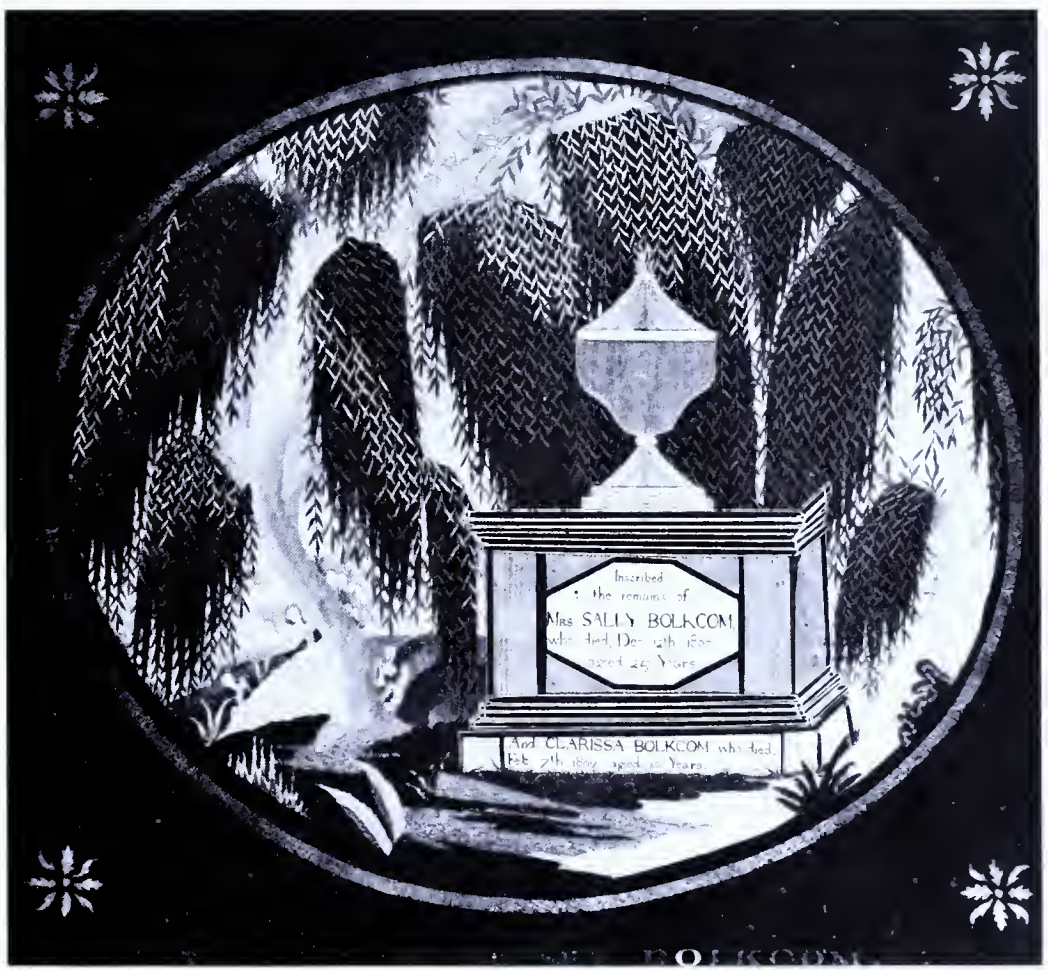
Mary Avery, mourning picture, chenille, silk, and hair on silk, 23 × 29", c. 1800, Connecticut. Painted on glass "Sacred J. U. Keep Thy Dear Remains." Embroidered on center plinth: "Deacon Benj. Chaplin/died March 25, 1795. His mind was tranquil, and serene, No terrors in his looks were seen, A Saviour's smiles dispell'd the gloom, And smooth'd his passage to the Tomb." On left plinth: "Mrs. /Lydia Griffin, Died May 15th/1797./Believe, and look with triumph on the Tomb." On right plinth: "Hannah Avery/Died April . . . 1786". Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

33/119

Lovice Hill, mourning picture, silk and paint on silk, 24 × 21″, c. 1820, Massachusetts. Embroidered in silk on center plinth: "Consecrated to the remains/of/Mr. DANIEL HILL/who departed this life May 28, 1814/in the 59th year of his age/And/Mr. DANIEL HILL, Jun./who departed this life Oct. 17, 1814/in the 24th year of his age". On the left plinth: "May/angels guard/thy/ sleeping dust"; on the right, "believe/ and look with/triumph/on the tomb." Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

34/126

Betsey Bolkcom, mourning picture, silk and chenille on silk, 11⅛ × 13", c. 1810, American. Stitches are satin, outline, thorn, and plain. Plinth, "Inscribed to the remains of Mrs. SALLY BOLKCOM who died, Dec. 12th 1800, aged 25 Years. And CLARISSA BOLKCOM, who died, Feb. 7th 1807, aged 10 Years." Beneath oval reads: "Wrought by Betsey Bolkcom". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.



35 130

Mourning picture, chenille, silk, and paint on silk, 16½ × 20", c. 1815-20, American. Courtesy The Webb-Deane-Stevens Museum (NSCDA-CT), Wethersfield, Conn.

36 128

Mourning picture, ink and watercolor on silk, 18⁹⁄₁₆ × 26¾", c. 1828, American. Inscribed in ink on right plinth: "In Memory of Ann. S. Daniels Wife of Charles Daniels who died August 16th 1828, AE 27 years — ". On center plinth: "Sacred, to the Memory of Mr. William Davis Gilbert who died November 11th, 1815 AE 45 years interred at St. Paul's Church Garden N. York". On left plinth: "In Memory Horatio Nelson died . . . 28th, 1807 . . . 1 year, 11 days." Courtesy Mr. and Mrs. Peter Tillou.

watercolor on silk, 26 × 28", c. 1811-1815, Litchfield, Connecticut. Inscribed "In memory of a Sister Achsah Catlin Obt. April 24 1810 AE 17 years Fair was the flower and soft the vernal sky/Elate with hope we deemed no tempest nigh/When lo! a whirlwind's tempestuous gust/Laid all its beauties withering/in the dust." Courtesy The Litchfield Historical Society.

38/132

Mourning picture, watercolor and ink on paper, 9¼ × 13¼", early nineteenth century, American. Inscription on paper inserted in tombstone: "In memory of Robert Steele/who died Oct. 25th AD 1802./age 43 years". Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

39 139

Picture, paint on paper, 22½ × 18¼", early nineteenth century, Pennsylvania. Painted on plinth: "Love and Gratitude IGK". On side plaque: "The Lord Bless Thee and Give Thee Peace. CDW." Courtesy The Moravian Museum of Bethlehem.

40 137

Innocence and Friendship, silk floss, chenille, and paint on silk, 32½ × 36", early nineteenth century, Philadelphia. Embroidered: "M.P.P." Courtesy The Newark Museum.

Pl. *1*/21

Statue, polychrome, enamel, and earthenware, 9″ high, c. 1790, English. Probably "Charlotte Mourning at the Tomb of Werther"; also called "Artemesia," "Antonia," "Andromache," "Grief." Private collection. Courtesy Harold Walker, photographer.

Pl. 2-48

Memorial for George Washington, silk, paint, and ink on silk, 13 × 17", early nineteenth century, possibly Pennsylvania. Embroidered on plinth: "First In War, First In Peace, First In Fame, First In Virtue." Private collection. Courtesy Harold Walker, photographer.

Pl. 3/172

Sacred to the Memory of Peter Van Vechten & of his Cousin Judith Van Vechten, oil on canvas, 18¼ × 20¼", c. 1800, New York State. Painted on left plinth: "P.V.A./OBt . . . /1795/Christ is The/Resurrection/and the Life/"; on right plinth: "J.V.V./OBt. 27 . . ./1791/I . . . [put my trust]/in the/Redeemer." Courtesy Albany Institute of History and Art.

Pl. 4 27

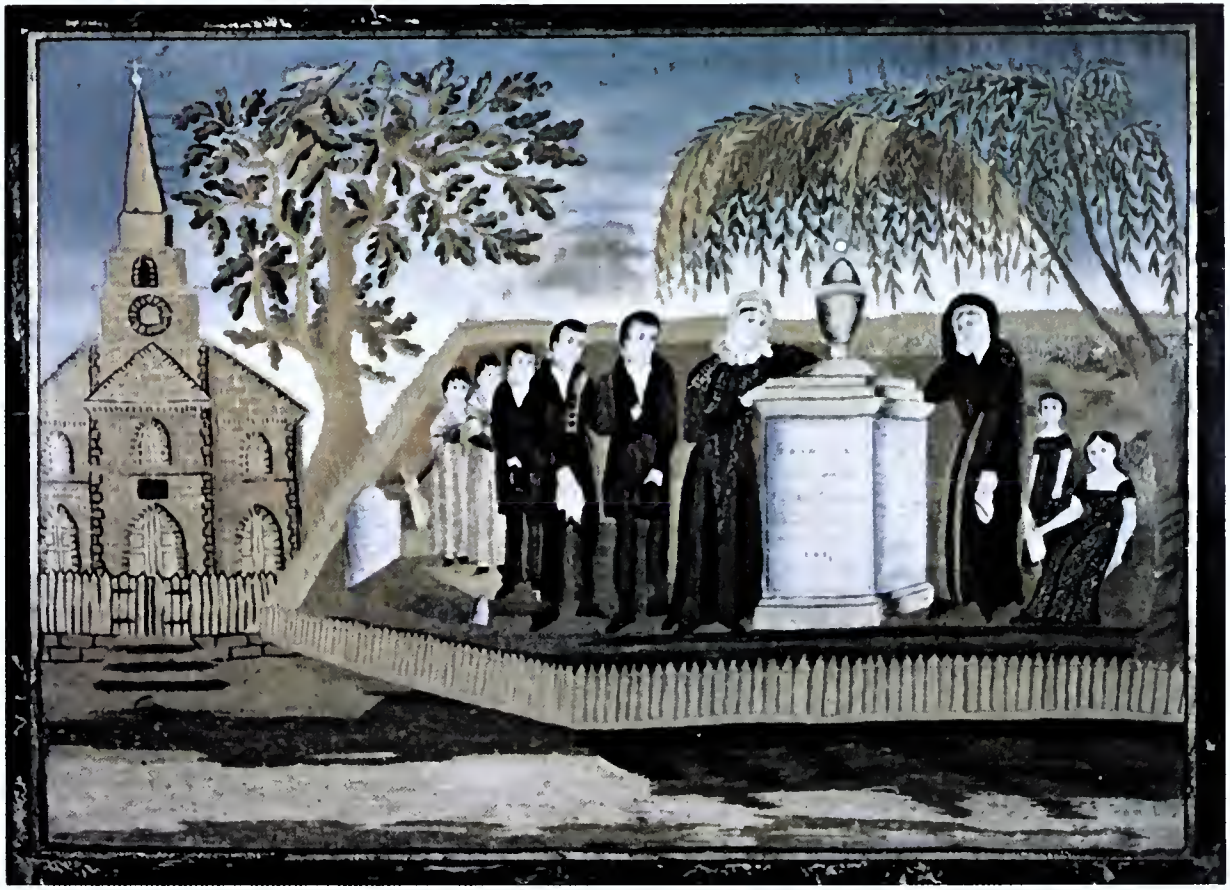
Jug, transfer-printing on cream-coloured ware with polychrome decoration, 8 1/2 × 6", c. 1800, England. Plinth reads: "SACRED to the memory of G. WASHINGTON who emancipated America from Slavery and founded a REPUBLIC upon such just and equitable principles that will serve as a model after ages." Under left portrait medallion of Samuel Adams: "SA"; under right portrait medallion of John Hancock: "JH." Surround reads: "The Memory of WASHINGTON and the Proscribed PATRIOTS of AMERICA — Liberty, Virtue, Peace, Justice, and Equity to ALL Mankind." Bottom lines read: "Columbias sons inspir'd by Freedoms Flame Live in the Annals of immortal Fame." Private collection. Courtesy Harold Walker, photographer.

Pl. 5/131

Mourning picture, silk, paint, and metallic thread on paper, 14 × 12″, early nineteenth century, probably Connecticut. Inscribed in brown ink on center plinth: "In Memory of Heziah Moody who/died July 6th, 1803 in the fifteenth year/of her age."; left plinth reads: "In Memory of . . . /Mary . . . /aged 2 months."; right plinth reads: "In Memory of/a son who died/December 22, 1779,/ aged 2 days". Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

Pl. 6 177

Mourning picture, silk, silk floss, and paint on silk, 21⅜ × 21½", c. 1808, probably New York State. Inscribed on plinth: "Mrs. Catharine Matson./Died August 20th/ 1807 Aged 25 years." Courtesy Albany Institute of History and Art.

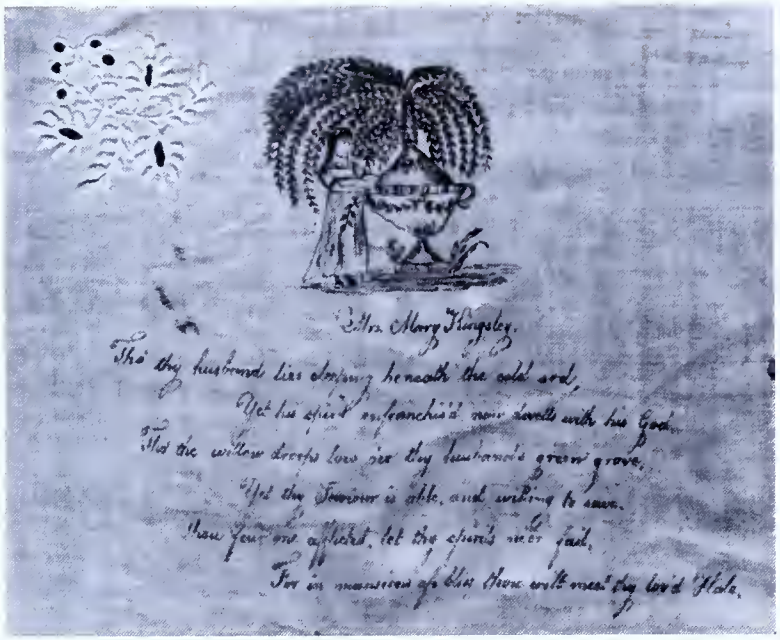


Pl. 7/136

Mourning picture, silk and wash on silk, 35 × 25″, painted on glass, "E.W.B., 1824", American. Inscribed in ink: "A Tribute of Respect & Gratitude to the Memory of Joseph Watkins who Departed this Life, May 18th, 1817, Aged 58 years, 6 months." On side of plinth reads: "In rememberance of J.E.C. Watkins, Amelia died May 1815/James died June 1817/Harriet died March 1820/Elizabeth died April 1820/Joseph died November 1822/John died March 1823." On small gravestone: "In Memory of Susannah Gillian who died Dec. 24, 1822, Aged 83 years/10 months." Footstone reads: "S.G."; on church, "1767." Courtesy Colonel and Mrs. Edward Rosenbaum.

Pl. 8 / 109

Mourning picture, silk and chenille on silk, 23 3/8 × 23 3/8", early nineteenth century, American. Printed on silk at side of plinth: "SACRED to the Memory of/Mr. George Henry, who died November 2, 1810,/aged 19." On front of plinth: "SACRED to the memory of/MRS. HARRIOT RAVINNASON,/who died May 16, 1812,/aged 19." Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.


Mrs. Mary Kingsley.
Tho thy husband lies sleeping beneath the cold sod,
Yet his spirit enfranchis'd now dwells with his God,
Tho the willow droops low o'er thy husband's green grave,
Yet thy Saviour is able, and willing to save.
Thou your one afflicted, let thy spirits ne'er fail,
For in mansions of bliss thou wilt meet thy lov'd Hale.

42/145

Mrs. Mary Kingsley, handkerchief, ink on linen, 25 × 22″, early nineteenth century, American. Inscribed in ink: "Tho thy husband lies sleeping beneath the cold sod,/Yet his spirit enfranchis'd now dwells with his God,/Tho the willow droops low o'er thy husband's green grave,/Yet thy Saviour is able, and willing to save./Thou your one afflicted, let thy spirits ne'er fail,/For in mansions of bliss thou wilt meet thy lov'd Hale." Private collection. Courtesy Harold Walker, photographer.

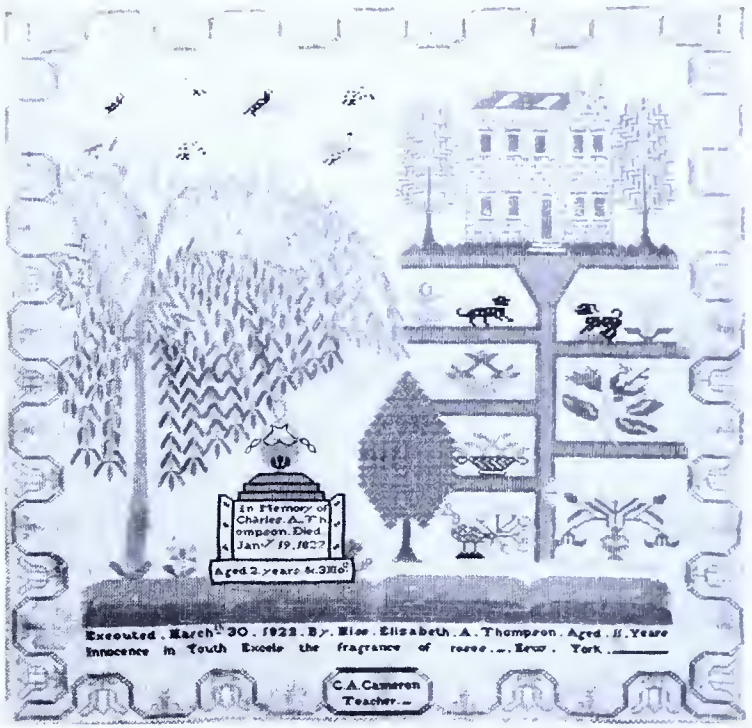
41/143

Bag, beads, 5¼ × 3¾″, early nineteenth century, Pennsylvania. Courtesy The Moravian Museum of Bethlehem, Robert Latham, photographer.

43.155 Amey Ann Stockwell, mourning sampler, silk on canvas, 25¼ × 26", c. 1825-1850, American. Verse: "On visiting the tomb". Stitches: satin, eyelet, chain, cross, hem. Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

44/156

Sara Wrobinson, sampler, silk on canvas, 16¾ × 21", c. 1817, English. Stitches: cross, satin. On urn: "Princess Charlotte Nov. 6 1817". At bottom: "Sarah Wrobinsons worke aged 11 years. . . ." Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.


In Memory of
Charles A. Th
ompson. Died
Jan.y 19. 1822
Aged 2 years & 3 Mo.
Executed. March.th 30. 1822. By. Miss. Elizabeth. A. Thompson. Aged. 11. Years
Innocence in Youth Excels the fragrance of roses. New York.
C. A. Cameron
Teacher.

45/150

Elizabeth A. Thompson, mourning sampler, silk on linen, 17¼ × 16¼", 1822, New York. Embroidered on bottom: "Executed. March[th] 30. 1822, By. Miss. Elizabeth. A. Thompson. Aged. 11 Years/Innocence in Youth Excels the fragrance of roses. New York". Below reads: "C. A. Cameron/teacher." On plinth reads: "In Memory of/Charles A. Th/ompson. Died/Jan.[y] 19. 1822. Aged 2 years & 3 Mo." Courtesy Mr. and Mrs. Theodore Kapnek.

46 161

R. Wellford, chimneypiece, "To Heroes," wood, composition, and paint, $57\frac{7}{10} \times 78\frac{3}{4} \times 9\frac{1}{4}$", 1811, Philadelphia. Sarcophagus reads: "Sacred to the Memory, of Departed Heroes". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

47 173

Mourning picture, paint and silk on silk, 33 × $32\frac{1}{2}$", early nineteenth century, American. Embroidered on plinth: "In MEMORY of Nathaniel Barker, Jr. Died, June 14, 1818. Aged 17 Years." Collection of Richard and Eileen Dubrow.

48/170

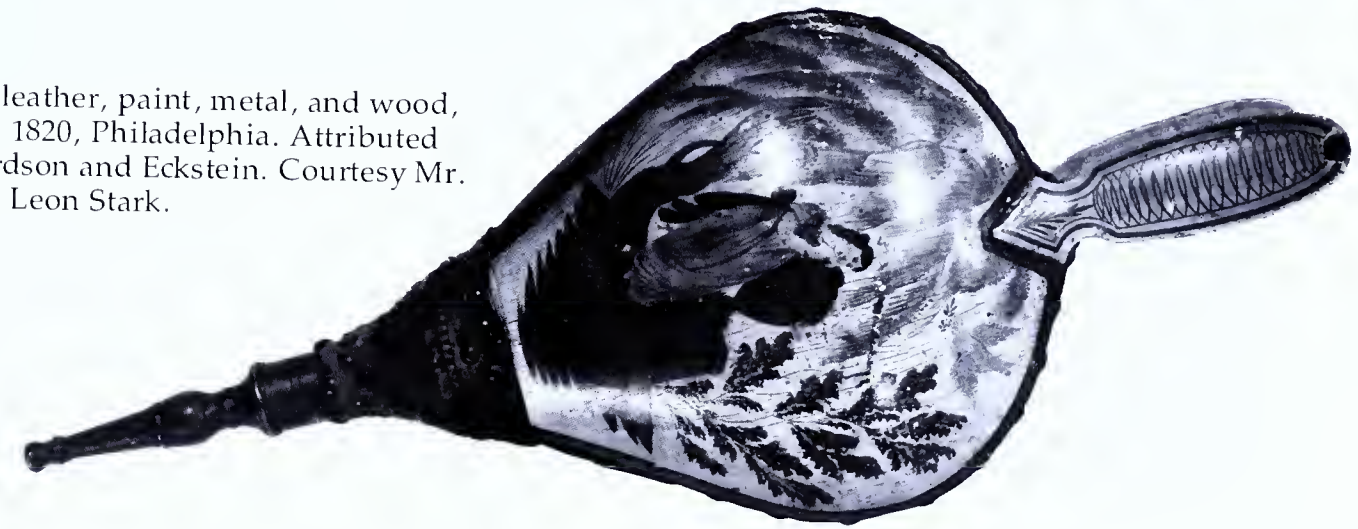
Mourning picture, paint and silk on silk, 20½ × 19⅞₀", 1808, American. Stitches: couched, satin, French knots, basket, feather. Inscription on monument: "Sacred to the memory of Mrs. Susannah Brewster, who departed this life, March 24, 1808. In the 47th year of her age". Courtesy The Philadelphia Museum of Art, A. J. Wyatt, staff photographer.

49/171

Ezra Ames, *Mary Watson*, oil on canvas, 30 × 23⅘", c. 1818, Albany, New York. Inscribed on plinth in background: "E.W.L./Obt. Jany/1817/AE 25". Courtesy The Art Museum, Princeton University.

50/164

Bellows, leather, paint, metal, and wood, 8 × 5", c. 1820, Philadelphia. Attributed to Richardson and Eckstein. Courtesy Mr. and Mrs. Leon Stark.



51 176

Mourning picture, silk on silk, 17¼ × 22", early nineteenth century, probably New York. Inscribed: "A. D. Beekman". Courtesy The New York Historical Society, New York City.

52/175

Angelica Schuyler, mourning picture, silk, paint, and chenille on silk, 23¾ × 27⅞", early nineteenth century, New York State. Plinth reads: "Sacred/To the Memory of Rachel Schuyler/Who departed this life/March 29th, 1808. Aged 44 years & 3 months." Courtesy Albany Institute of History and Art.

53/181

Mourning picture, silk, chenille, and paint on silk, 11½ × 10¾", c. 1803, Maryland. Attributed to Ida Caroline Scott. Courtesy Mr. and Mrs. Leon Stark.

54 182

Mourning picture, silk, paint, and India ink on silk, 22¼ × 28⁹⁄₁₆", c. 1840, American. Printed on plinth: "Sacred to the Memory of Sarah Davis who died on the 27th of March 1839 . . . and of Margt N. Davis who died on the 2d of April, 1839, aged 11." Courtesy Maryland Historical Society.

55 183

Brooch, oil, hair, and gold on ivory, 2⅛ × 1⁹⁄₁₆", late eighteenth century, North Carolina. Memorial to Anna Caswell White's son who died in infancy. Mrs. White was the daughter of the first governor of North Carolina. Inscribed on plinth: "In Maternal Sorrow". Back reads: "JAW". Courtesy North Carolina Museum of History.

56/184

Mourning picture, paint, ivory, metal, 3 × 2½", 1792, New England. Painted on surround: "Agness. Griffiths. OB. 7 February 1792. AE. 27 years & 11 months." On plinth is painted: "Alas!/How Soon/The Flo/wers of/Life Decay." Courtesy Anne N. Fisher.

57/185

Mourning bracelet, paint, gold, pearl, ivory, 1½ × 2½", c. 1800, American. Double memorial urns. Inscribed on left plinth: "R.B." On right plinth: "N.B." Courtesy Stanley P. Sax.

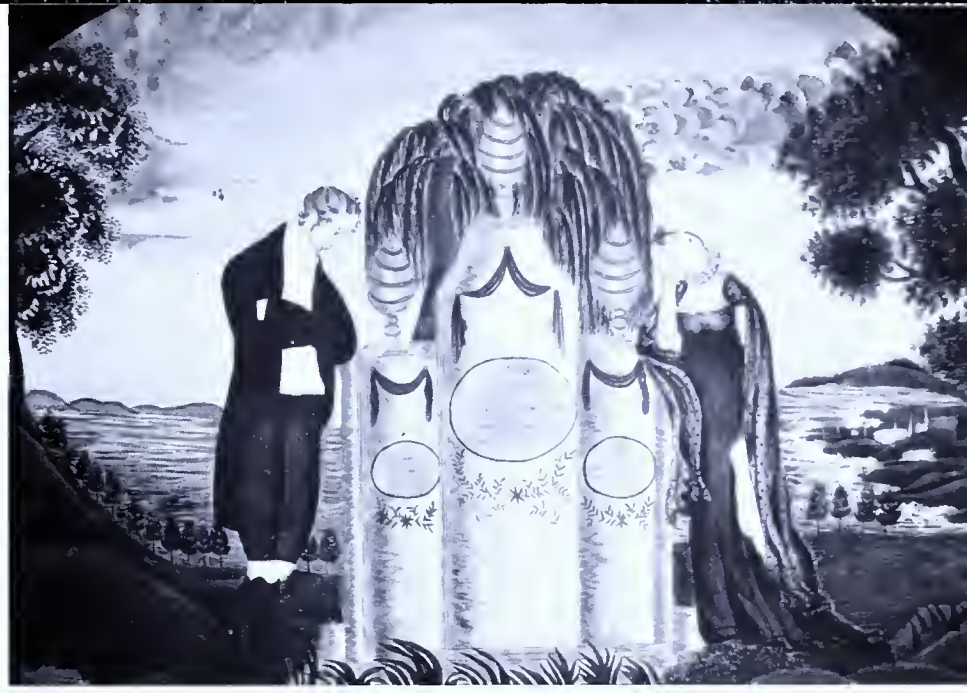
58/186

Miniature pendant, watercolor and hair on ivory with gold frame and leather case, 2⅞ × 2¼", 1801, East Haddam, Connecticut. Inscription: "CC/Sacred to the/MEMORY/of Miss/Clarissa Champion/OB October 22/1801/AE 16 YEARS 7/months 22 days". Courtesy The Litchfield Historical Society.

39.191 Mourning jewelry, locket, two rings, wash, ivory, hair, gold, c. 1798, American. Locket for Mr. and Mrs. Andrew Buchanan (d. 1786, 1798); ring for Deborah Humphrys (d. 1780); ring for S. Boyd (d. 1786). Courtesy Maryland Historical Society.

60/202

Mourning picture, paint on silk, 18½ × 23½", early nineteenth century, probably New York. Painted on center plinth: "Sacred to the Memory of/Mrs. Betsy Greenwood who died 27th August 1811/, aged 20 years & 6 months." On left plinth: "In Memory of/Harriet Morse who died March 1798/aged 6 weeks." On right plinth: "In Memory of/Mary Morse/who died August 1819/aged 9 weeks." Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.



61/203

Mourning picture, watercolor on paper, 16¼ × 20", c. 1812, American. On left reads: "In Memory of Rufus Raymond, Esq. who died at Richmond, February, — A.D. 1812 Aged 25 years". Center reads: "Sacred to the Memory of Henrietta Raymond Aged 9 months". On right: "In Memory of Abigail Raymond who died at Hudson April — A.D. 1812 Aged 24 years". Angel's banner reads "There is Rest in Heaven". Courtesy The Newark Museum.

62 207

Elizabeth Robeson Hamilton, mourning picture, silk on silk, 24 × 22", early nineteenth century, American. On plinth is inscribed: "Sacred to the Memory of my Beloved Grand-Parents Morris & Ann Robeson." Courtesy The Newark Museum.

64 209

Mourning picture, paint on velvet, 22⅜ × 18⅜", c. 1800, American. Painted on plinth: "Tho lost to sight yet dear to Memory." Courtesy Mr. and Mrs. Leon Stark.

63 208

Hannah Brown, mourning picture, watercolor and ink on paper, 19¼ × 15", early nineteenth century, American. Inscription on tombstone reads: "A sister's tribute to the mem-ory of her beloved Brother Curtiss Brown who died Decem.r 18th 1814 in the 9th/year of his age . . . Let this vain world engage no more Behold the gaping tomb!" Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

65/217

Jon Brown, mourning picture, watercolor and ink on paper, 13¼ × 19⅜", c. 1830, West Charlton, New York. Inscribed in ink: "Margaret and Agness Gilchrist". Courtesy Mr. and Mrs. Peter Tillou.

66/214

Enoch Wood & Sons, pitcher, transfer-printed earthenware, 9⅜ × 4⅝", early nineteenth century, English. Inscription: "Franklin". Courtesy Old Sturbridge Village.

67 227

Looking glass, ivory, paint, glass, 15 × 11¼", early nineteenth century, Pennsylvania. Painted on glass: "In Memory of Hetty Barclay." The scene depicts Hetty Barclay (1765-1819) receiving the heavenly doctrines of the New Church in America. Courtesy Mr. and Mrs. Hovey Gleason.

68 235

Mourning picture, paint and glass, 13⅜ × 11⅛", early nineteenth century, American. Plinth reads: "SACRED/TO THE MEMORY OF MARTHA DAVIS FOSTER DAUGHTER OF LEVI & CILE FOSTER BORN . . ./DIED Oct. 12, 1817. AE . . . yrs 1 day/Sleep lovely babe and take this . . . in Christ kind . . ./thy earthly . . . ." Courtesy Stephen Ten Eyck Gemberling.

69 237

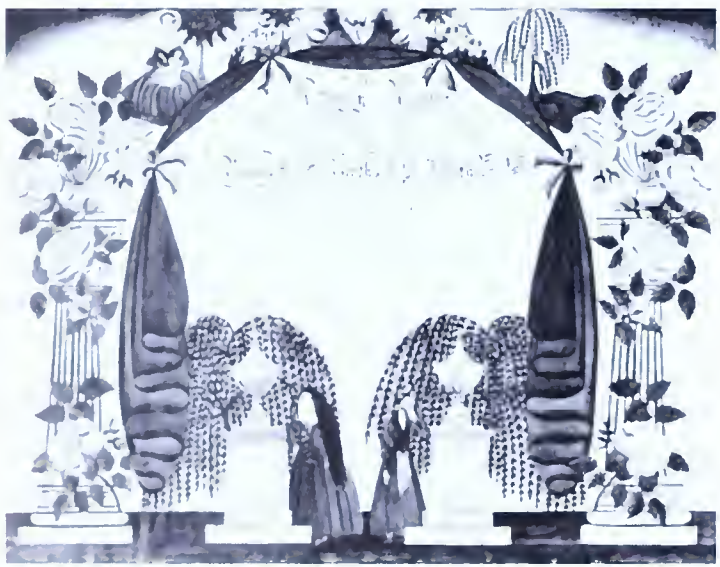
Mourning picture, watercolor on velvet, 12 × 20", early nineteenth century, American. Inscribed: "Sacred to the Memory of Miss Betsy Cutler who died May 1821 Aged 55 years Harriet Cutler died Oct. 15, 1815 Aged 4 years." Courtesy James Abbe, Jr.

70/240

Sarah E. Gamble, mourning picture, chenille, silk, and paint, 29 × 21½", early nineteenth century, probably Pennsylvania or New Jersey. Inscribed in ink: "Sacred to the Memory of/Hester Gethin/who died November 7, 1823, aged 70 years/and of Thomas Gethin,/who died July 3rd, 1801, 51 years,/Also of/Robert Gamble,/who died May 1st, 1828, aged 70 years/and of/Elizabeth Gamble/who died December 17th, 1832, aged 70 years./Hear that the voice from Heaven declared/to those in Christ who die/Released from all their earthly cares,/They reign with him on high." Private collection. Photograph courtesy Sotheby Parke Bernet, Inc.

71 242

1. [J.] R. Smith, print, aquatint, paper and ink, 12 1/16 × 15 1/2", 1821, New York. Engraved on plinth: "Erected to the MEMORY of George Frederick Cooke by Edmund Kean of the Theatre Royal Drury Lane 1821. Three Kingdoms claim his birth Both Hemispheres pronounce his worth." Courtesy The J. Clarence Davis Collection, Museum of the City of New York.



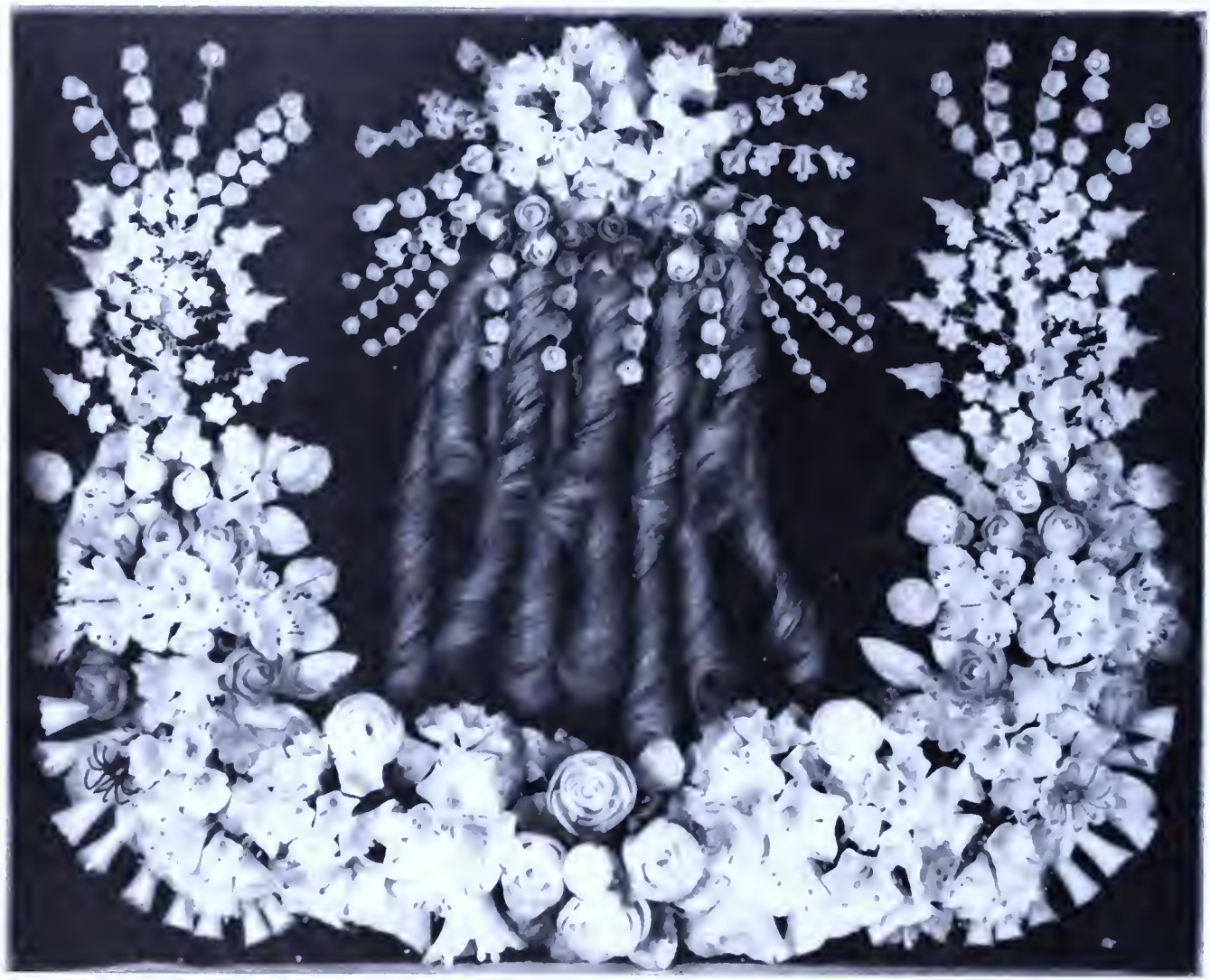
72 241 Family register, watercolor, ink, and stencils on paper, 13 1/2 × 17 1/8", 1843, Vermont. Inscribed in ink: "FAMILY REGISTER. Mr. William C. Russell Born April 21, 1818 Wife Emily Porter Born October 20th, 1819 Married October 19th, 1843 NAMES, BIRTHS, DEATHS William Arthur Russell Born Aug. 7th, 1845 Henry Cone Russell Born April 1st 1847". Courtesy Mr. and Mrs. Peter Tillou.

73/248

E. B. and E. C. Kellogg, mourning print, lithograph, 12½ × 8½", nineteenth century, American. Printed on monument: "To the Memory of". Courtesy National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Collection.

74/246

Pendleton, mourning print, lithograph, 13 × 16", nineteenth century, probably American. "To the Memory of Susannah K. Palmer." Courtesy National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Collection.



75.259 Mourning relief, wax, flowers, ringlets of blond hair, black cotton ground, 25 × 29", c. 1900, American. To Carl Martin. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

THE EXHIBITION

1. Three ancient urns with obituary tablets as tops, photograph of drawing from *The Private Life of the Romans* by Harold Whetstone Johnston (New York, 1932). Courtesy Harold Walker, photographer.

2. Grave stele, photo of relief from Ludovisi throne, memorial to Aphrodite, fifth century B.C., Greek. Original in The National Museum, Rome. Courtesy Harold Walker, photographer.

3. Votive coin of Antonius Pius, struck bronze, 1⅛" diameter, late second century A.D., Rome. Private collection.

4. Coin, struck bronze, ¾" diameter, early fourth century A.D., Rome. Private collection.

5. Votive coin of Maximinus, struck bronze, 1" diameter, early fourth century A.D., probably Turkish. Private collection.

6. Mourning picture, silk floss, gold bullion, red paint, black ink on silk, 18 × 15", seventeenth century, Milan, Italy. Courtesy Rowland's Antiques.

7. *Heaven in View*, watercolor on paper, 9⅝ × 7¾", c. 1820, Connecticut. From the Friendship Album of Mary W. Peck. Courtesy The Litchfield Historical Society.

8. Mourning picture, silk and paint on silk, 20 × 25", c. 1795, American. Courtesy Albany Institute of History and Art.

9. Mourning picture, watercolor on silk, 23 × 29", early nineteenth century, probably New York. Private collection.

10. Mourning picture, silk, paint, wool, and metallic thread, 17 × 13", c. 1800, probably Connecticut. Private collection.

11. Mourning picture, painting on silk, 10 × 12", early nineteenth century, American. Courtesy Worcester Art Museum.

12. Photograph, Angelica Kauffmann, *Fame Decorating the Tomb of Shakespeare*, oil on copper, 12½ × 10", eighteenth century, English. Courtesy Collection of Lord Exeter of Burghley House, Courtauld Institute of Art, University of London.

13. *Werter*, mourning picture, silk, paint on silk, 9 × 10¼", eighteenth century, English. Courtesy H. and R. Sandor.

14. *Werter*, mourning picture, chenille, silk, paint, paper, metallic thread, sequins on satin, 15 × 19½", eighteenth century, English. Embroidered by: "F. R. AGED 12". Courtesy Joseph Stanley Ltd.

15. *Sacred to Werter*, mourning picture, silk floss on silk, 4½ × 5½", probably eighteenth century, possibly English. Courtesy Valentine Museum.

16. Rubbing, paper and ink, 30 × 50", 1968, by Charlotte Bruce, of memorial brass, seventeenth century, Cirencester, Gloucester, England. Courtesy Dr. and Mrs. Robert L. Bruce.

17. Rubbing, paper and ink, 20 × 24", 1968, by R. L. Bruce, of memorial brass, eighteenth century, Little Wittenham, Berks, England. Courtesy Dr. and Mrs. Robert L. Bruce.

18. Rubbing, paper and ink, 24 × 30", of tombstone, eighteenth century, New Hampshire. Courtesy Old Fort No. 4, Charlestown, N.H.

19. Token, brass, 1" diameter, c. 1827, English. Private collection.

20. Illustration, *Memorial Tablet to Charles Cornwallis, 1st Marquis* by John Flaxman, eighteenth century, English, plate XVIA from *The Twenty-Eighth Volume of the Walpole Society, 1939-1940*. John Johnson, Oxford: The University Press, 1940.

21. Statue, polychrome enamels and earthenware, 9" high, c. 1790, English. Private collection.

22. Vase, solid jasperware with white relief on deep blue, 3 1/2 × 5 9/16", c. 1790, English. Impressed: "Turner". Courtesy The Philadelphia Museum of Art.

23. Candelabrum drum, dipped jasperware pottery, 2 3/8 × 2 1/2", late eighteenth century, English. Impressed: "Adams". Courtesy The Philadelphia Museum of Art.

24. Medallion, jasperware pottery, 2 5/16 × 1 3/16", late eighteenth century, English. Impressed: "Wedgwood". Courtesy The Philadelphia Museum of Art.

25. Medallion, jasperware pottery, 2 × 1 1/16", late eighteenth century, English. Impressed: "Wedgwood". Courtesy The Philadelphia Museum of Art.

26. Medallion, jasperware pottery, 2 1/4 × 1 3/8", late eighteenth century, English. Impressed: "Wedgwood". Courtesy The Philadelphia Museum of Art.

27. Jug, transfer-printed, cream-colored ware with polychrome decoration, 8 1/2 × 6", c. 1800, English. Private collection.

28. Jug, transfer-printed, cream-colored ware, 9 3/4 × 5 5/8", c. 1800, English. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

29. Jug, transfer-printed, cream-colored ware, 8 3/4 × 9 1/2", English. Courtesy The Philadelphia Museum of Art.

30. Jug, transfer-printed, cream-colored ware, 9 3/16 × 8 1/8", English. Courtesy The Philadelphia Museum of Art.

31. Jug, transfer-printed, cream-colored ware with black designs and gilding, 9 1/4 × 9 1/4", c. 1800, English. Courtesy The Philadelphia Museum of Art.

32. Dish with cover, *Memorial of Washington*, hard paste porcelain with white glaze, sepia, and polychrome decoration, 11 × 4 1/8", early nineteenth century, Chinese. Courtesy The Philadelphia Museum of Art.

33. Teapot, black basalt stoneware, 6 1/2" diameter, 4 3/4" high, early nineteenth century, English. Courtesy The Philadelphia Museum of Art.

34. Mourning picture, milk glass, paper, blue paint, cut hair, and mucilage, 4 3/8 × 5 1/8", c. 1790, probably French. Courtesy Mr. and Mrs. Bertram Rowland.

35. Mourning picture, chenille and silk on silk, 10 3/4 × 8 3/4", c. 1800, probably French. Courtesy Valentine Museum.

36. Printed textile, cotton, 19 3/4 × 23 1/2", early nineteenth century, French or English. Courtesy James Abbe, Jr.

37. Printed textile, cream-colored linen and red ink, 40 3/4 × 63 1/2", c. 1800, English. Courtesy Stephen Ten Eyck Gemberling.

38. Kerchief, printed on linen, 25 9/16 × 21 1/16", c. 1804-5, American. Courtesy Museum of the City of New York.

39. M. Wightman, mourning picture, silk and ink on silk, 18 1/4 × 14 1/2", c. 1810, probably Boston. Private collection.

40. Currier and Ives, *The Shade and Tomb of Washington*,

lithograph, 17½ × 14⅞", 1876, New York. Courtesy Stephen Ten Eyck Gemberling.

41. *Curiosity of Napoleon*, puzzle picture, 7⅞ × 6⅜", nineteenth century, American. Courtesy Stephen Ten Eyck Gemberling.

42. Plate, transfer-printing, Herculaneum pottery, 9 9/10" diameter, c. 1800, English. Courtesy The Philadelphia Museum of Art.

43. Platter, hard paste porcelain, 16⅛ × 13½", c. 1800, Chinese. Courtesy Elinor Gordon.

44. Covered sauceboat, hard paste porcelain, 7½ × 4½", c. 1802, Chinese. Courtesy Elinor Gordon.

45. Cup and saucer, hard paste porcelain, cup — 1 15/16" high, 3 7/16" diameter, saucer — 5 9/16" diameter, early nineteenth century, Chinese. Courtesy The Philadelphia Museum of Art.

46. Mourning picture, silk and paint on silk, 15 3/16 × 12½", c. 1800, American. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

47. Mourning picture, silk and paint on silk, 16¼ × 13⅛" with frame, c. 1800, American. Courtesy Stanley P. Sax.

48. *Memorial for George Washington*, silk, paint, and ink on silk, 13 × 17", early nineteenth century, possibly Pennsylvania. Private collection.

49. Mourning picture, silk and paint on silk, 15 × 18", early nineteenth century, probably Pennsylvania. Private collection.

50. B. Tanner, print, engraving, 18¼ × 24", 1816, Philadelphia. John James Barralet, del. and engr. Courtesy The New York Historical Society, New York City.

51. Pitcher, side, transfer-printed, cream-colored ware, 6 7/10 × 8 9/10", c. 1800, English. Courtesy The Philadelphia Museum of Art.

52. Allegorical picture of Columbia, ink on silk, 23 1/5 × 33½", 1802, American. Courtesy Historical Society of Pennsylvania.

53. Mezzotint of George Washington, wove paper, 12 3/5 × 9 9/10", c. 1800, possibly American. Courtesy Historical Society of Pennsylvania.

54. I. R. Smith, *The Tomb of George Washington*, watercolor on paper, 14 4/5 × 11 4/5", 1829, Virginia. Courtesy Historical Society of Pennsylvania.

55. Print, engraving, George Washington Memorial, paper, drawn by Charles Buston, M.D., engraved by Charles Tiebout, 24 × 20½", c. 1800, Philadelphia. Courtesy Historical Society of Pennsylvania.

56. G. Grunewald, lithograph of George Washington, paper, 14 1/5 × 11 2/5", 1832, Bethlehem, Penn. Courtesy Historical Society of Pennsylvania.

57. R. Tiller, *George Washington Memorial*, engraving, paper, 6 1/10 × 4 4/5", c. 1820, Philadelphia. Courtesy Historical Society of Pennsylvania.

58. Print, George Washington, engraving, paper, 7 7/10 × 4 7/10", c. 1850, American. Courtesy Historical Society of Pennsylvania.

59. Print, George Washington, engraving, paper, 25 9/10 × 8 7/10", c. 1880, American. Courtesy Historical Society of Pennsylvania.

60. Print, Memorial of George Washington, engraving, paper, 9 3/10 × 5 9/10", nineteenth century, American. Courtesy Historical Society of Pennsylvania.

61. Illustration, paper, 9 4/5 × 7 2/5", 1865, American. From *The War with the South* by Robert Tomes, M.D. Courtesy Historical Society of Pennsylvania.

62. J. M. Nevin, *Washington*, steel engraving, paper, 6 9/10 × 6 3/10", 1848, New York. Courtesy Historical Society of Pennsylvania.

63. Memorial to Washington, paper, 10½ × 8", 1884, American. Courtesy Historical Society of Pennsylvania.

64. *Washington Insurance Co. N. York*, engraving, paper, 9" × 8½", c. 1825, New York. Courtesy Historical Society of Pennsylvania.

65. Ralph Rawdon, engraving, paper, 4⅛ × 9⅛", c. 1830, Albany, New York. Courtesy Historical Society of Pennsylvania.

66. Memorial to George Washington, lithograph on paper, hand-colored, 9½ × 6⅝", c. 1856, American. Courtesy Historical Society of Pennsylvania.

67. *Canova's Statue of Washington*, engraving, paper, 7½ × 5⅜", nineteenth century. Courtesy Historical Society of Pennsylvania.

68. Trenchard Weston, memorial to George Washington, engraving, paper, 10⅛ × 11", 1800, Philadelphia. Courtesy Historical Society of Pennsylvania.

69. G. Fairman Kearny, allegorical memorial to George Washington, etching, paper, 6⅝ × 4⅞", c. 1810, New York City. Courtesy Historical Society of Pennsylvania.

70. P. F. Tardieu, oval medallion of George Washington, print, engraving by Rozer, 8" × 6", c. 1790, French. Courtesy Historical Society of Pennsylvania.

71. Print, to George Washington, paper, 23¼ × 18⅛", c. 1800, Philadelphia. Courtesy Historical Society of Pennsylvania.

72. Mezzotint, to George Washington, paper, 8⅜ × 7", c. 1800, New York City. Courtesy Historical Society of Pennsylvania.

73. Jug, transfer-printed, cream-colored ware, 9½ × 9¼", c. 1800, English. Courtesy The Philadelphia Museum of Art.

74. Kerchief, printed on cotton, 23 × 25½", c. 1800, Glasgow, Scotland. Courtesy The New York Historical Society, New York City.

75. E. G. Gridley, to George Washington, ink on paper, engraving, 13⅛ × 8⅞", c. 1800, American. From painting by John Coles, Jr. Courtesy Worcester Art Museum.

76. E. G. Gridley, to George Washington, ink on paper, engraving, 13⅛ × 8⅞", c. 1800, American. From painting by John Coles, Jr. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

77. Handkerchief, probably cotton, 20" × 20", c.1800, English or Scotch. Courtesy James Abbe, Jr.

78. *To the Memory of George Washington and His Lady*, lithograph, 11¼ × 16½", 1840, American. Printed by P. S. Duval. Courtesy National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Lithography Collection.

79. Thomas Clarke, *Sacred to the Memory of the Truly Illustrious George Washington*, engraving, paper and ink, 9¼ × 9¼", with frame, c. 1801, American. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

80. Print, George Washington, mezzotint, picture area 34½ × 18¾", c. 1800, New York. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

81. Mourning brooch, gold, enamel, and paint on ivory, 1¼ × ¾", early nineteenth century, American. Courtesy Mount Vernon Ladies Association of the Union.

82. John Ramage, miniature pendant, painting on ivory, 6" diameter, 1" thick, c. 1800, American. Courtesy The New York Historical Society, New York City.

83. Currency, Thirty dollars United Colonies

(Continental), paper and ink, 2 × 4", 1775, probably Philadelphia. Private collection.

84. Newspaper, *The Boston Gazette*, No. 779, Monday, March 12, 1770, paper, 16 × 10¼", Boston. Private collection.

85. Illustration, A. Bowen, *Elegy on Death of James Lawrence, Esq.*, engraving, early nineteenth century, American, from *Early American Book Illustrators and Woodcut Engravers*, Vol. II, by Sinclair Hamilton (Princeton: Princeton University Library, 1958). Courtesy The William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

86. Lucy Griswold, mourning picture, 17¼ × 15 1/16" with frame, 1805, Massachusetts or Connecticut. Courtesy The Webb-Deane-Stevens Museum (NSCDA-CT).

87. Mourning picture, painting on velvet, 29⅛ × 24⅞", c. 1835, Worcester, Massachusetts. Courtesy Bradley's Antiques.

88. Mourning picture, painting on velvet, 19 × 22", c. 1835, probably Massachusetts. Courtesy Bradley's Antiques.

89. Lucy Martin, mourning picture, 22½ × 18" with frame, c. 1816, Salem, Massachusetts. Courtesy Essex Institute.

90. Mourning picture, painting on velvet, 18⅛ × 21¾", c. 1835, probably Massachusetts. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

91. Mourning picture, silk on satin, 17½ × 23½", late eighteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

92. Mourning picture, silk on silk with charcoal or marble dust, 28 × 22", early nineteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

93. Mourning picture, silk and paint on silk, 14½ × 21½", 1801, American. Courtesy Albany Institute of History and Art.

94. Mourning picture, chenille, silk, and paint, 26 × 20½", c. 1800, New York. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

95. Eliza Starr, mourning picture, watercolor and silk on silk, 16¾ × 24", 1802, Albany, New York. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

96. M. Smyth, mourning picture, black silk worked on grey satin, paint, 22 × 17½", early nineteenth century, probably New York. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

97. Mourning picture, silk and paint on satin, 18 × 15½", early nineteenth century, probably Pennsylvania. Private collection.

98. Mourning picture, paint on velvet and ink on paper. 14 × 15⅝", c. 1834. American. Courtesy The Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

99. Mourning picture, painting on velvet, 16 × 14", early nineteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

100. Caroline Worcester, mourning picture, watercolor and paper on velvet, c. 1823, Massachusetts. Courtesy Mrs. Willard Dixon.

101. Hannah Converse, mourning picture, watercolor or tempera on velvet, 27½ × 21", early nineteenth century, Vermont. Courtesy Division of Textiles, The National Museum of History and Technology, Smithsonian Institution.

102. Mourning sampler, silk floss on gauze, 21⅞ × 23⅞", early nineteenth century, York county, Pennsylvania. Courtesy The Historical Society of York.

103. Elizabeth Terry, mourning picture, silk and hair on silk, 17¼ × 18¾", 1836, Marietta, Pennsylvania. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

104. Mourning picture, pen and ink on paper, 8 × 13", c. 1800, American. Courtesy Anne N. Fisher.

105. Hannah Stone, mourning picture, watercolor and silk on silk, 18 × 29", c. 1812, Massachusetts. Private collection

106. Mourning picture, painting on velvet, 25 × 21", early nineteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

107. Samuel Reinke, mourning picture, wash on paper, 5¾ × 7¾", c. 1827, Bethlehem, Pennsylvania. From the Kummer Scrapbook. Courtesy The Moravian Museum of Bethlehem.

108. Mourning picture, silk and paint on satin 16½ × 23⅜", c. 1800, probably Bethlehem, Pennsylvania. Courtesy Mr. and Mrs. Leon Stark.

109. Mourning picture, silk and chenille on silk, 23⅜ × 23⅜", early nineteenth century, American. Courtesy The Philadelphia Museum of Art.

110. Josiah Bertel, mourning picture, watercolor, 9 × 11", c. 1800, Nazareth, Pennsylvania. Courtesy Russell Hill.

111. Susanna Vogtesong, mourning sampler, silk on linen canvas, 17 × 17¼", 1831, York, Pennsylvania. Courtesy The Pennsylvania Farm Museum of Landis Valley, Pennsylvania Historical and Museum Commission

112. Sara Hatch, mourning picture, silk on satin, 1828, American. Courtesy Pennsylvania Farm Museum of Landis Valley, Pennsylvania Historical and Museum Commission.

113. Maria Fichler, mourning picture, silk, paint, chenille on silk, 24¾ × 27½", early nineteenth century, Lititz, Pennsylvania. Courtesy Linden Hall School for Girls

114. Mourning picture, silk, paint, and ink on silk, 19¾ × 22½", early nineteenth century, Salem, North Carolina. Courtesy Old Salem Restoration, Winston-Salem, N.C.

115. Matilda Amalia Winkler, mourning picture, paint, ink, silk, chenille, and ribbon on silk, 26¼ × 20⅛", c. 1828, Salem, North Carolina. Courtesy Old Salem Restoration, Winston-Salem, N.C.

116. Mourning picture, paint on cotton velveteen, 14 × 14½", early nineteenth century, Old Salem, North Carolina. Courtesy Valentine Museum.

117. Mourning picture, wool and silk on silk, 10¼ × 8½", possibly eighteenth century, probably American. Courtesy Stephen Ten Eyck Gemberling.

118. Mourning picture, silk and ink on silk, 18 × 24½", early nineteenth century, Massachusetts. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

119. Lovice Hill, mourning picture, silk and paint on silk, 24 × 21", c. 1820, Massachusetts. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

120. Mourning picture, silk embroidery on satin, 11½ × 17", c. 1796, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

121. Mourning picture, silk floss and pencil on silk, 14 × 10", early nineteenth century, American. Courtesy Mr. and Mrs. H. L. Chalfont.

122. Picture, urn on pedestal, silk on silk, 18½ × 18½" with frame, c. 1840, Harrisburg, Pennsylvania. Courtesy The Historical Society of York County.

123. Ann Barton, mourning picture, silk, chenille on satin, 20 × 19", 1800, Providence, Rhode Island. Courtesy The Rhode Island Historical Society.

124. Mary Avery, mourning picture, chenille, silk, and hair on silk, 23 × 29", c. 1800, Connecticut. Private collection.

125. Mourning picture, silk, paint, and chenille on silk, 22 × 21″, c. 1806, Chaplin, Connecticut. Private collection.

126. Betsey Bolkcom, mourning picture, silk and chenille on silk, 11⅕ × 13″, c. 1810, American. Courtesy The Philadelphia Museum of Art.

127. Betsey Catlin, mourning picture, watercolor on silk, 26 × 28″, c. 1811-1815, Litchfield, Connecticut. Courtesy The Litchfield Historical Society.

128. Mourning picture, ink and watercolor on silk, 18⁹⁄₁₆ × 26¾″, c. 1828, American. Courtesy Mr. and Mrs. Peter Tillou.

129. Mourning picture, watercolor, natural reeds, grasses, and dried plant material, 5¼ × 6½″, c. 1810, American. Courtesy The Webb-Deane-Stevens Museum (NSCDA-CT).

130. Mourning picture, chenille, silk, and paint on silk, 16½ × 20″, c. 1815-20, American. Courtesy The Webb-Deane-Stevens Museum (NSCDA-CT).

131. Mourning picture, silk, paint, and metallic thread on paper, 14 × 12″, early nineteenth century, probably Connecticut. Private collection.

132. Mourning picture, watercolor and ink on paper, 9¼ × 13¼″, early nineteenth century, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

133. Mourning picture, silk and paint on satin, 13½ × 13⅛″, c. 1810. Kennebunkport, Maine. Courtesy Israel Sack, Inc.

134. Mourning picture, silk on silk, 20 × 18″, early nineteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

135. Mourning picture, silk and paint on silk, 15¼ × 17½″, c. 1793, American. Courtesy Mr. and Mrs. Donald Swaab.

136. Mourning picture, silk and wash on silk, 35 × 25″, painted on glass: "E.W.B., 1824", American. Courtesy Colonel and Mrs. Edward Rosenbaum.

137. *Innocence and Friendship*, silk floss, chenille, and paint on silk, 32½ × 36″, early nineteenth century, Philadelphia. Embroidered: "M.P.P." Courtesy The Newark Museum.

138. Fanny Miller, mourning sampler, silk on linen, 24 × 24″, 1810, American. Courtesy Gary C. Cole.

139. Picture, paint on paper, 22½ × 18¼″, early nineteenth century, Pennsylvania. Courtesy The Moravian Museum of Bethlehem.

140. Picture, *To the Reverend Andrew Benade*, silk, paint, and chenille on silk, 24 × 27″, 1819, Lititz, Pennsylvania. Courtesy Linden Hall School for Girls.

141. Bag, glass beads and silk, 5½ × 3⅔″, c. 1790, English. Courtesy The Philadelphia Museum of Art.

142. Bag, silk and paint, 7⅜ × 9″, early nineteenth century, Bethlehem, Pennsylvania. Courtesy The Moravian Museum of Bethlehem.

143. Bag, glass beads and silk, 5¼ × 3¾″, early nineteenth century, Pennsylvania. Courtesy The Moravian Museum of Bethlehem.

144. Mrs. Mary Kingsley, handkerchief, ink on linen, 25 × 22″, early nineteenth century, American. Private collection.

145. Textile patch, quilting square, India ink on cotton, 9 × 9½″, nineteenth century, Pennsylvania. Private collection.

146. Embroidery sample, linen, 11½ × 6″, late nineteenth century, American. Courtesy The Moravian Museum of Bethlehem.

147. Bookmark, silk on cardboard, 2 × 4″, nineteenth century, American. Private collection.

148. Marya Douglas, mourning sampler, silk floss on

linen, 18½ × 19", 1829, Cambridge, Massachusetts. Private collection.

149. Mary G. Kimball, mourning sampler, silk floss on linen, 12 × 17", 1808, Haverhill, Massachusetts. Private collection.

150. Elizabeth A. Thompson, mourning sampler, silk on linen, 17¼ × 16¼", 1822, New York. Courtesy Mr. and Mrs. Theodore Kapnek.

151. Martha Y. Kings, sampler, silk on canvas, 18 × 22½", 1834, American. Courtesy The Philadelphia Museum of Art.

152. Ann Lynch, sampler, silk on canvas, 23 × 22¼", 1834, American. Courtesy The Philadelphia Museum of Art.

153. Catharine Morrison, sampler, silk on canvas, 17¼ × 18¾", 1833, American. Courtesy The Philadelphia Museum of Art.

154 Lydia Platt, sampler, silk and wool on canvas, 25 × 24", 1847, American. Courtesy The Philadelphia Museum of Art.

155. Amey Ann Stockwell, mourning sampler, silk on canvas, 25½ × 26", c. 1825-1850, American. Courtesy The Philadelphia Museum of Art.

156. Sara Wrobinson, sampler, silk on canvas, 16¾ × 21", c. 1817, English. Courtesy The Philadelphia Museum of Art

157 Sampler, silk on gauze, 12 × 9½", c. 1870, English. Courtesy The Philadelphia Museum of Art

158 Sampler, silk on gauze, 16¼ × 16", 1839, English. Courtesy The Philadelphia Museum of Art

159 Sampler, silk on canvas, 18 × 13", 1740, Italian. Courtesy The Philadelphia Museum of Art

160. Photograph, Baltimore Drawing Room, Henry Francis du Pont Winterthur Museum. Courtesy The Henry Francis du Pont Winterthur Museum.

161 R. Wellford, chimneypiece, "To Heroes", wood, composition, and paint, 57 7/10 × 78¾ × 9⅛", 1811, Philadelphia. Courtesy The Philadelphia Museum of Art.

162. Looking glass, wood, glass, gilt, earthenware, and paint, 54 × 23½", late eighteenth century, American or English. Courtesy Israel Sack, Inc.

163. Andirons, pair, brass, 26 × 21" (footspread), c. 1770, probably New York. Courtesy Bradley's Antiques.

164 Bellows, leather, paint, metal, and wood, 8 × 5", c. 1820, Philadelphia. Attributed to Richardson and Eckstein. Courtesy Mr. and Mrs. Leon Stark.

165. Mirror knobs, pair, brass and Battersea enamel, 1¾" diameter, shank 2" long, late eighteenth century, English. Courtesy Israel Sack, Inc.

166. Mirror knobs, pair, brass and Battersea enamel, 1¾" diameter, shank 2" long, late eighteenth century, English. Courtesy Mr. and Mrs. John C. Sheahan, Jr.

167. Robert Shepherd, funeral spoon, full fiddle, silver, 9⅛" long, early eighteenth century, Albany, New York. Private collection.

168. Napkin, woven, silk and linen, 14 × 14", probably 1876, English or American. Private collection.

169. Robert Shepherd, funeral spoon, coffin tipped, silver, 9½" long, early eighteenth century, Albany, New York. Private collection.

170. Mourning picture, paint and silk on silk, 20½ × 19 7/10", 1808, American. Courtesy The Philadelphia Museum of Art.

171. Ezra Ames, *Mary Watson*, oil on canvas, 30 × 23⅛", c. 1818, Albany, New York. Courtesy The Art Museum, Princeton University.

172. *Sacred to the Memory of Peter Van Vechten & of his Cousin Judith Van Vechten*, oil on canvas, 18¼ × 20¼", c. 1800, New York State. Courtesy Albany Institute of History and Art.

173. Mourning picture, paint and silk on silk, 33 × 32½", early nineteenth century, American. Collection of Richard and Eileen Dubrow.

174. Mourning picture, watercolor and silk on silk, 21⅜ × 27⅜", early nineteenth century, probably New York. Courtesy New York Historical Society, New York City.

175. Angelica Schuyler, mourning picture, silk, paint, and chenille on silk, 23¾ × 27⅝", early nineteenth century, New York State. Courtesy Albany Institute of History and Art.

176. Mourning picture, silk on silk, 17¼ × 22", early nineteenth century, probably New York. Courtesy New York Historical Society, New York City.

177. Mourning picture, silk, silk floss, and paint on silk, 21⅜ × 21½", c. 1808, probably New York State. Courtesy Albany Institute of History and Art.

178. Shepherd and Boyd, pitcher and cover, silver, 8½" high with cover, 3 5/16" foot diameter, 3 15/16" top diameter, c. 1826, Albany, New York. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

179. Shepherd and Boyd, wine cup, silver, 3¾ × 3 1/16", c. 1806-1830, Albany, New York. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

180. Spectacles and case, silver, spectacles — 4½" wide, case — 5 5/16 × 2", c. 1800, Albany, New York. Courtesy Dr. Paul Patterson, on loan to Albany Institute of History and Art.

181. Mourning picture, silk, chenille, and paint on silk, 11½ × 10¾", c. 1803, Maryland. Attributed to Ida Caroline Scott. Courtesy Mr. and Mrs. Leon Stark.

182. Mourning picture, silk, paint, and India ink on silk, 22¼ × 28 9/16", c. 1840, American. Courtesy Maryland Historical Society.

183. Brooch, oil, hair, and gold on ivory, 2 1/5 × 1 9/10", late eighteenth century, North Carolina. Courtesy North Carolina Museum of History.

184. Mourning picture, paint, ivory, metal, 3 × 2½", 1792, New England. Courtesy Anne N. Fisher.

185. Mourning bracelet, paint, gold, pearl, ivory, 1½ × 2½", c. 1800, American. Courtesy Stanley P. Sax.

186. Miniature pendant, watercolor and hair on ivory with gold frame and leather case, 2⅞ × 2¼", 1801, East Haddam, Connecticut. Courtesy The Litchfield Historical Society.

187. Locket, watercolor, hair on ivory, 3⅛ × 2 9/16", c. 1808, American. Courtesy Maryland Historical Society.

188. George Freeman, *Mary Cornelia Greenway*, watercolor on ivory, 4 5/16 × 3½", c. 1842, American. Courtesy Maryland Historical Society.

189. Mourning jewelry, ring, seven brooches, chatelaine, wash, hair, gold, ivory, c. 1790, American. Courtesy Mr. and Mrs. Leon Stark.

190. Mourning brooch, paint on glass, 2 × 1¼", c. 1800, American. Courtesy The Mount Vernon Ladies Association of the Union.

191. Mourning jewelry, locket, two rings, wash, ivory, hair, gold, c. 1798, American. Courtesy Maryland Historical Society.

192. Pendant, wash, gold, ivory, 2¼ × 1¾", late eighteenth century, American. Courtesy Mrs. Samuel L. Borton, Jr.

193. Pin, formerly a ring, wash, hair, gold, ivory and pearls, 1¼ × ¾", c. 1800, American. Courtesy Mrs. Samuel L. Borton, Jr.

194. Pin-pendant, wash, hair, pearl, gold, ivory, 2⅛" diameter, c. 1802, American. Courtesy Miss Schuyler Lippincott Borton.

195. Mourning ring, jet, gold and hair, 7¼ × 8¼", 1829, American. Courtesy Vera Elkind Antiques.

196. Mourning picture, wash on porcelain, 8¼ × 7⅛", c. 1800, origin unknown. Courtesy Vera Elkind Antiques.

197. Mourning jewelry, rings, pendants, brooches, wash on ivory, gold, hair, c. 1800, American. Courtesy Albany Institute of History and Art

198. Fashion print, polychrome inks on paper, 31⅜ × 29⅜", c. 1811-1826, Philadelphia. Courtesy The Philadelphia Museum of Art

199. Mourning bonnet, black crepe, 6¾ × 8½ × 10½", ties 26" long, mid-nineteenth century, American. Courtesy Maryland Historical Society.

200. Mourning veil, sheer black cotton or muslin, crepe border, 50¼ × 17¼" with 3¾" border on three sides, mid-nineteenth century, American. Courtesy Maryland Historical Society.

201. Button, copper, faced pewter, iron shank, 15/16" diameter, c. 1790-1805, American. Courtesy Mrs. Sally Luscomb, Just Buttons Museum, Southington, Connecticut

202. Mourning picture, paint on silk, 18½ × 23½", early nineteenth century, probably New York. Private collection

203. Mourning picture, watercolor on paper, 16¼ × 20", c. 1812, American. Courtesy The Newark Museum.

204. Olive W. Brown, mourning picture, watercolor, ink and gold paint on paper, 18 × 20", 1852, American. Courtesy Mr. and Mrs. Peter Tillou.

205. Mourning picture, watercolor on paper, 15½ × 15", 1811, American. Courtesy National Museum of History and Technology, Smithsonian Institution, Eleanor and Mabel Van Alstyne Collection of American Folk Art.

206. Mourning picture, watercolor and ink on paper, 12⅛ × 15⅜", early nineteenth century, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

207. Elizabeth Robeson Hamilton, mourning picture, silk on silk, 24 × 22", early nineteenth century, American. Courtesy The Newark Museum.

208. Hannah Brown, mourning picture, watercolor and ink on paper, 19¼ × 15", early nineteenth century, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

209. Mourning picture, paint on velvet, 22⅜ × 18⅜", c. 1800, American. Courtesy Mr. and Mrs. Leon Stark.

210. Angelina Sterlingworth, mourning picture, velvet, 19 × 23½", nineteenth century, American. Courtesy James Abbe, Jr.

211. George and Edward Phillips, cup plate, earthenware and paint, ½" high, 3⅝" diameter, c. 1822-1829, Staffordshire area, England. Courtesy The New York Historical Society, New York City.

212. Mug, transfer-printed, cream-colored ware, 5⅛ × 6 1/16", c. 1800, English. The name "Washington" was removed and that of "Maddison" (sic) substituted. Courtesy The Philadelphia Museum of Art.

213. Plate, blue and white earthenware, 10" diameter, early nineteenth century, Staffordshire area, England. Private collection.

214. Enoch Wood & Sons, pitcher, transfer-printed earthenware, 9⅜" to top of handle, 4⅝" base diameter, early nineteenth century, English. Courtesy Old Sturbridge Village.

215. Scrimshaw tooth, white ivory and ink, red, black, 5¼ × 2½", c. 1800, probably American. Courtesy Mr. Richard Updike.

216. Jon Brown, mourning picture, watercolor and ink on paper, 12¾ × 19⅜", c. 1830, West Charlton, New York. Courtesy Mr. and Mrs. Peter Tillou.

217. Jon Brown, mourning picture, watercolor and ink on paper, 13¼ × 19⅜", c. 1830, West Charlton, New York. Courtesy Mr. and Mrs. Peter Tillou.

218. Mourning picture, wash, pencil and ink on paper, 9¼ × 10″, c. 1800, New England. Courtesy Mr. and Mrs. Victor L. Johnson.

219. Mourning picture, watercolor and pencil with stencils, 18 × 28″, 1825-1850, Massachusetts. Courtesy Mr. and Mrs. Peter Tillou.

220. Mourning picture, paint on velvet, 24 × 18″, c. 1835, American. Courtesty Bradley's Antiques.

221. Clarissa Whipple, mourning picture, self-memorial, velvet and paint, 9½ × 14¼″, c. 1830, American. Courtesy James Abbe, Jr.

222. Mourning picture, watercolor on velvet, 21 × 26″, c. 1835, American. Courtesy James Abbe, Jr.

223. Mourning picture, watercolor on paper, 14½ × 14½″, c. 1820, New England. Courtesy Old Sturbridge Village.

224. Susana Hodges, mourning picture, silk and paint on silk, 12½ × 10¾″, c. 1820, Kennebunk, Maine. Courtesy Anne N. Fisher.

225. Larkin Mason, mourning picture, watercolor on paper, 23½ × 17½″, c. 1808, American. Courtesy Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution.

226. Memorial portrait, Nathaniel Baker, Jr., watercolor, 27 × 27″, c. 1818, New York State. Collection of Richard and Eileen Dubrow.

227. Looking glass, ivory, paint, glass, 15 × 11¼″, early nineteenth century, Pennsylvania. Courtesy Mr. and Mrs. Hovey Gleason.

228. Mourning picture, paint on glass, paper, mahogany veneer, 9⅞ × 7½″ with frame, c. 1840, Connecticut. Courtesy The Litchfield Historical Society.

229. Mourning picture, hair, glue, silk, 4 × 4″, early nineteenth century, probably English. Courtesy Arthur Guy Kaplan.

230. Silhouette, découpage, glass, paper, ink, 8⅕ × 6 1/10″, c. 1790-1800, German. Courtesy Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution.

231. Panel, clock, glass and paint, 8 × 10″, c. 1810-1840, Connecticut. Courtesy The Litchfield Historical Society.

232. Silhouette, mourning picture, reverse painting on glass in polychrome colors with silk backing, 9 × 6½″, c. 1795, Germany or Austria. Courtesy Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution.

233. Silhouette, mourning picture, black and gilt reverse painting on glass, 4 × 2 7/16″, c. 1793, Germany. Courtesy Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution.

234. Mourning picture, blue, grey and black cut paper, 8½ × 10⅓″, nineteenth century, possibly American. Courtesy Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution.

235. Mourning picture, paint and glass, 13⅜ × 11⅛″, early nineteenth century, American. Courtesy Stephen Ten Eyck Gemberling.

236. Mourning picture, metallic paper and paint, 10¼ × 13½″, nineteenth century, American. Courtesy Colonel and Mrs. Edward Rosenbaum.

237. Mourning picture, watercolor on velvet, 12 × 20″, early nineteenth century, American. Courtesy James Abbe, Jr.

238. Mourning picture, watercolor on velvet, 19 × 23 1/2″, c. 1830, New York State. Collection of Richard and Eileen Dubrow.

239. Mourning picture, tempera, embroidery and paper on fabric ground (wool threads), 27 × 25″, c. 1840, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

240. Sarah E. Gamble, mourning picture, chenille, silk,

and paint, 29 × 21½", early nineteenth century, probably Pennsylvania or New Jersey. Private collection.

241. Family register, watercolor, ink, and stencils on paper, 13½ × 17⅛", 1843, Vermont. Courtesy Mr. and Mrs. Peter Tillou.

242. I. [J.] R. Smith, print, acquatint, paper and ink, 12 10/16 × 15½", 1821, New York. Courtesy The J. Clarence Davis Collection, Museum of the City of New York.

243. Print, lithograph, 16 × 19½", c. 1833, probably American. Courtesy Sally Borton, Antiques.

244. Print, hand-colored paper, 19½ × 15¾", 1836, probably Massachusetts. Courtesy Old Sturbridge Village.

245. Mourning picture, watercolor on paper, 13¾ × 17⅜", c. 1840, American. Courtesy Abby Aldrich Rockefeller Folk Art Collection, Colonial Williamsburg.

246. Pendleton, mourning print, lithograph, 13 × 16", nineteenth century, probably American. Courtesy The National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Lithography Collection.

247. Alden, print, lithograph, 13 5/16 × 17 3/16", c. 1845, Barre, Massachusetts. Courtesy Stephen Ten Eyck Gemberling.

248. E. B. and E. C. Kellogg, mourning print, lithograph, 12½ × 8½", nineteenth century, American. Courtesy The National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Lithography Collection.

249. Mourning picture, lithograph, colored ink, 18 × 14", nineteenth century, New York. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

250. Print, lithograph, 13 × 8⅞", c. 1837, American. Courtesy Stephen Ten Eyck Gemberling.

251. Mourning print, wood engraving, 11 × 13½", nineteenth century, probably American. Printed by Alden's Press. Courtesy The National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Collection.

252. Print, lithograph, 21 × 16", mid-nineteenth century, American. Courtesy The National Museum of History and Technology, Smithsonian Institution, The Harry T. Peters "America On Stone" Collection.

253. Print, embossed paper, ink, 9 × 7½", c. 1869, American. Courtesy Old Sturbridge Village.

254. Mourning picture, watercolor on paper, 15 × 10¼", c. 1845, Pennsylvania. Courtesy Anne N. Fisher.

255. Anne Mary B. Fox, sampler, wool on canvas, 24½ × 23", 1850, American. Courtesy The Philadelphia Museum of Art.

256. Elizabeth R. Herr, sampler, wool and paper on paper, 20 × 15¾", 1876, American. Courtesy The Philadelphia Museum of Art.

257. Melainotype, tin and ink, half-plate, 4½ × 5½"; c. 1857, probably Pennsylvania. Courtesy William A. Frassanito.

258. Print, paper, white ink, 18 × 44", c. 1888, American. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

259. Mourning relief, wax, flowers, ringlets of blond hair, black cotton ground, 25 × 29", c. 1900, American. Courtesy William Penn Memorial Museum, Pennsylvania Historical and Museum Commission.

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